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THE ART AMATEUR A MONTHLY JOURNAL  
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CHARCOAL STUDY BY J. CARROLL BECKWITH.

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## THE PARIS SALON.

As usual, the enterprising New York Herald is ahead of all its contemporaries in telling us by cable much that is worth knowing about the Paris Salon. From its columns we learn that the portraits by Cabanel of Mme. Couvé and Mrs. Hungerford and one of Bouguereau's two allegorical compositions, "Alma Paréns"—showing the Earth, seated, surrounded by her lovely children—are among the finest pictures in the exhibition. Bouguereau's other work, "Le Soir," represents "Evening" as a beautiful semi-nude figure descending toward the slumbering, darkening world, and forms a companion piece to "Le Crépuscule," which was at the Salon last year, and was bought by S. P. Avery. "A Red Lady," a portrait by Carolus Duran, is declared unsuccessful, while a portrait group of four children by his pupil, John S. Sargent, is warmly praised.

Henner shows a nude figure of a woman reading—"a sort of penitent Magdalen in meditation," The Herald says; although it is not quite clear why, being penitent, she should be nude. Lefebvre's "Psyche" is described as "a vision of feminine perfection." Hans Makart covers an enormous canvas with a composition called "Summer Night" which does not show him at his best. Georges Bertrand rivals the Viennese painter in the size of his picture with an original but somewhat sensational "Le Printemps qui Passe" representing five nude and beautiful messengers of Queen Spring on rushing steeds, riding in mad career.

Jules Breton's two works, "The Rainbow" and "Morning," are warmly commended. The former shows a picturesquely clad fisherman walking by the side of a peasant woman, who is riding on an ass; there is a dark sky, and against the sheet of falling rain appears a brilliant rainbow. The other picture is also notable for its atmospheric effects; cattle graze upon an immense plain, which loses itself in the broad dunes, through which a stream winds separating two lovers—a bashful swain and a pert, defiant young woman. Casanova introduces the youthful Mme. de Pompadour, and in another canvas shows an artful monk and an innocent girl playing cards on the terrace of a chateau.

Leon Commerce—whose "Ballet Girl" in the Salon of last year became the property of Mr. Lloyd Phoenix, of New York, and was vulgarly counterfeited in a Union Square show-case recently so that the copy received the zealous attention of Mr. Anthony Comstock—has two successful pictures this year; one, a canvas 15 feet by 11; "L'ivresse de Silène" presenting a wild group of bacchantes rollicking with the drunken Silenus; the other a blonde beauty in Japanese attire against a background of brilliant gold and reds.

Dagnan-Bouveret, whose "Accident" two years ago, bought by Avery, attracted much favorable comment, has produced another striking picture with the same title.

One of the curiosities of the exhibition is "The Two Sisters" by Adolphe Giron. It is a huge canvas representing with remarkable fidelity the fashionable Place de la Madeleine when the Paris "season" is at its height. The wife of a workingman is shaking her fist at her frail sister as the latter rolls by in a luxurious equipage. This is the central group of the picture. In a well appointed Victoria are seated Mme. Judic, the actress, and her daughter Fernande, and other carriages are shown with portraits well known to Parisians. Josef Israels, the great Dutch painter, the pure sentiment of whose Millet-like subjects contrasts refreshingly with the sensationalism of such canvases, is well represented by "A Sleeping Infant" and "Fine Weather."

Auguste Lançon shows, life size, a grand-looking lion and his mate—"Le Lion Amoureux." E. V. Luminas contributes a strong historical picture, "Childeric III., the last of the Merovingians:" the savage young chief is tied hand and foot to a chair while the abbot of the monastery, to which King Pepin has sent him, is cutting off the youth's long flowing locks preparatory to having him made a monk, according to the monarch's instructions. Emile Renouf's "A Ship in Distress," showing a lifeboat going to the aid of a vessel wrecked on a stormy coast, is a government commission on which he has been at work for eighteen months. The canvas is so large that it was necessary to put at the disposal of the artist a special building in the Palais d'Industrie.

We have received from George W. Edwards, a photograph of his Salon picture, a well-composed French coast scene with fishers returning home. Henry Bacon, who seldom fails to get a pretty woman on his canvas, or to locate her at his beloved Etretat, sends two pictures this year, each with this usual dual inspiration. The one shows an artist seated in a graveyard before his easel painting a charming blonde maiden. The other is a comely Norman peasant crossing a field of waving oats. Frederick Bridgman contributes a golden-haired "Cigale," probably the painting of which the smaller canvas in the National Academy exhibition, illustrated in our May number, was the original study. William Dannat has a full-length figure of an Aragon smuggler, which is said to show good color, breadth of treatment and less of the mannerisms of his master Munkacsy than usual.

G. R. Donoho, who had perhaps the best landscape in the recent National Academy exhibition, sends two to the Salon painted in the same free, dashing style. "Mauvaises Herbes" is a big canvas showing "a tangled mass of large spindly herbage, with middle-distance of trees and level plain, distant sky-line of trees sheltering houses and sky. A girl is leading some calves toward us through the weeds, following a delirious sort of path." His other picture, "Primroses," is much smaller: "a peasant girl, in a faded green Breton gown, is walking toward us down a little valley picketed with thin poplars that border on a nearly invisible rill which suckles the primroses. She is hanging on to a thin sapling with one hand, and carrying flowers in the other."

Walter Gay's pictures are "A Conspiracy" and "The Old Gunsmith." Elizabeth Gardner sends "The Captive," a larger canvas than usual, showing two female figures, one of whom is holding the cage of a white dove and the other the dove itself which has tried to escape. Alexander Harrison contributes "Les Amateurs," an evening effect on the river at Grez with a boy and a girl in a boat fishing with the same line, and "Un Esclave," a life-size figure of a boy in faded greenish-velvet jacket, with a stock of fish he cannot sell, waiting for his release from business so that he may play with a hoop that he holds between his feet. "Sans Dot" by D. R. Knight, shows a pretty peasant girl, halting in her work for the moment to look at a passing wedding procession. Henry Mosler has a large picture of Breton peasant life called "The Morning of the Wedding," a companion to his last year's "Les Accordailles" or the dispute about the dowry. Charles E. Moss has an English peasant scene entitled "Morning Prayer." Charles S. Pearce sends "The Prelude," a beautiful Spanish Carmen-like maiden with a guitar, and "The Water-Carrier," a French peasant of the Midi.

Our regular Paris correspondence in our next issue will tell more concerning the work of our artists at the Salon. But we may say that from all reports the American exhibit, at any rate, does not show any falling off from last year. From New York we know of several admirable works which were forwarded. J. Carroll Beckwith never painted a figure more graceful in pose, charming in sentiment, and refined in coloring than his life-size "Cordelia." J. Alden Weir sent an excellent portrait of his father. William M. Chase's portrait of Miss Dora Wheeler was not completed when we saw it, but it promised well. The young lady, attired in a loose blue silk Japanese robe, just suggesting the graceful outlines of her figure, is seated easily in an arm-chair. There are yellow flowers on the table, and other accessories of the same color.

## My Note Book.



At the present writing the long-deferred libel suit of Feuardent versus Cesnola, in which the former claims \$25,000 damages, is on the calendar for immediate trial before Judge Shipman in the United States Court. The public's concern in the matter will naturally be more in the principle involved in the discussion concerning the management of the Metropolitan Museum than in the personal interests of the litigants. In the course of the trial there is reason to believe that

the charge that the Cesnola collection has been seriously tampered with by ignorant and fraudulent restorations will receive the fullest investigation. It was in exasperation at this charge that the Director of the Museum allowed himself to indulge in the allegations affecting Mr. Feuardent's personal character, which have led to the suit. However much one may deplore the occasion of the litigation—for personal controversies of this sort are always to be deprecated—the fact that the suit will legally determine the question of the integrity of Mr. Cesnola and of his collection—by the sale of which to the Museum he has become a rich man—makes one welcome it as the only available means of setting at rest a discussion which has been waging for nearly three years; for it was in August, 1880, that the original charges against Mr. Cesnola were published in THE ART AMATEUR. It will seem a little odd to most people that Mr. Feuardent should be the plaintiff in this suit. The accused man all through the controversy has been the one who is now forced into the position of defendant, while if the charges against him were false, he should long since have sued Mr. Feuardent for libel.

MR. MACKAY, the Nevada Croesus, at the recent Narischkine sale in Paris, made some purchases showing a singularly wide range of selection. He bought Gérard Dow's "The Fishwife," for 50,000 francs (a bargain—M. Narischkine gave 42,000 francs for it years ago at the Pommersfelden sale); Willem van Mieris's, "The Jolly Tippler" for 3700 francs; "L'Amateur d'Antiquités," by Léon Y. Escosura, for 1000 francs; and "Bergerie," by Charles Jacque, for 6600 francs. However eclectic Mr. Mackay's taste may be, he evidently buys pictures with discretion.

SOME interesting statistics concerning the pictures at the Academy are given in The Tribune. Out of the 461 artists represented, there are only 46 Academicians, only half the number composing that body, and out of 746 numbers in the catalogue, the Academicians contribute only 87. In the same way it appears that out of 82 Associated Academicians, but 39 are represented; and only 173 works. This looks very modest, until we find how these pictures are hung. Then one discovers that the Academicians with 87 out of 527 pictures in the principal rooms have 69 out of 148 places on the first line. That is, while their proportion of first-line places is 1 in 6, they have given to themselves these places in the proportion of about 1 in 2.

It is amusing to note how much importance is attached in this country to the fact that a picture has been hung in the Paris Salon. Almost as many bad pictures are hung there every year as at our Academy, but the Salon number on the frame of an American painting will often sell it, while without this Parisian flavor, the artist's work would go begging. It is odd that some enterprising person does not advertise to supply "frames in assorted sizes, with Salon numbers attached, in stock, or to order, to suit purchasers."

BOSTON is to erect a statue to Paul Revere. Last year the committee in charge of the matter offered three prizes of \$300 each, for the three best models, from which it was understood the final selection would be made. All models were required to be sent in before April 19th of this year. Among the successful competitors was that very clever and industrious young New York artist, James E. Kelly, whose model, according to the Boston journals, met with the most favor from the committee. The Transcript says: "It represents Revere on the Charleston side of the Charles River, at the moment when he first sees the lights on the tower of the Old North Church. He has caught his horse firmly by the bridle with his left hand, while his right grasps the back of the saddle. He is in the act, his head turned over his shoulder for a last look, of springing into his seat, and his whole attitude, as well as that of his horse, the latter restive under the strong pressure on the bit and quivering with the excitement which he shares with his master, admirably portrays the sculptor's conception. The time for flight has come; horse and rider must be instantly off." The other successful competitors were Daniel C. French, of Concord, Mass., and C. E. Dallin, of Boston. There surely must be some mistake in the report that other sculptors who did not enter the anonymous competition under the rules of the



committee are to be allowed to come in now on the strength of their general professional reputation.

ART criticism by the San Francisco press is sometimes, to say the least, peculiar. A writer in a daily journal, reviewing an "art reception" held recently in that city, gallantly refers to "the various schools seen on the faces of some of the ladies present," remarking that "while the result of much artistic handiwork was seen on the wall, the hand of an amateur was plainly discernible on many a face." The intelligent critic rather admired "S. M. Brooke's hand painting"—do they usually paint with their feet out West, I wonder—but he tells us he did not care for Nellie Hopps's Indian pictures. No fault is found with their execution. Indeed, he frankly says that he is simply prejudiced against the subjects. To use his own language: "I can stand Indian names, but I don't want Indians themselves even in a picture." The hint should be taken by Eastern painters like Ryder and Brush who may think of sending their works to the Pacific coast for sale or exhibition.

A LOAN exhibition of copies of old masters is to be a special feature at the Metropolitan Museum of Art next winter. It is a good idea, and doubtless will be successful. There is already on the walls a fair nucleus for such an exhibition.

HOWEVER much our British cousins may laugh at the eccentricities of our "only original" Mr. Whistler, they seem to love to take up his ideas. Apparently, yellow is a fashionable color in London now for furnishing a room, the style being somewhat like that of the gallery in Piccadilly, where that gentleman's works in black and white were lately shown. The London correspondent of THE ART AMATEUR, by the way, in condemning Mr. Whistler's amusing follies in white and yellow, seems to have been provoked into uttering rather harsh criticisms concerning his etchings which—unless indeed they have wonderfully changed of late—cannot be so bad as they are represented.

BUT to return to our yellow—or rather brown and yellow—room. I find it thus described in Truth, a London society journal: "The dining-room has a brown dado, with paper of Pompeian red, which suits the pictures splendidly. The furniture is all light oak, upholstered in Japanese yellow, and the effect is decidedly cheerful, against the chocolate-brown dado. The curtains are of Turkish embroidery. Do you know the yellowish-white transparent muslin on which this embroidery is worked? It harmonizes well with the brown and yellow of everything in the room. The short blinds—Americans call them window shades—are also of Turkish embroidery. Mrs. Fourstars having ingeniously utilized the sort that is sold for chair backs in this way. Both the blinds and the curtains are held back by bands of Japanese yellow plush, with brown embroidery wrought upon them. The mantel-board and fire-place curtains are of chocolate-brown cloth, with embroidery of conventionalized yellow marguerites, and the vases are all yellow, and of beautiful, slender shapes, such as one sees in old pictures. The carpet is brown, with a small pattern in oak colors upon it." In a white and gold Worcester jar were daffodils, and wall flowers were scattered about in yellow vases.

So far from being, as one would suppose from the description, dull, monotonous and colorless, this room, we are told, is the very contrary; for the colors, though limited to a certain scale of tones, are both warm and cheerful. It is easy to believe that it is a great improvement on Mr. Whistler's incomprehensible white and yellow room, than which certainly nothing could be more distressing to the artistic eye.

THE bound volume of The Century Magazine for the six months ending with last April is before me, and a most valuable and interesting volume it is. During the period of transition from the conventional old-fashioned mode of drawing upon the block to the present all but perfect interpretation by the engraver of the artist's design by the aid of the photographic reproduction on the block of the original drawing which is set before him as a model, much of the work of the burin has necessarily been experimental in technic, and the results have not always been happy. There

was a time when the slavish imitation by the engraver of the brush-work of the original design, which for convenience the artist was wont to paint in oil monochrome, seemed to be the main thing aimed at. Certain conventional machine-like effects were employed for sky and, with little variation, for foregrounds. In the new volume of The Century, one may look almost in vain for these mannerisms. Evidently their employment was but a passing phase in the progress of the American new school of wood-engraving which, perhaps, it is not too much to say, finds in this dainty octavo its highest development.

No wonder Seymour Haden halted in his sweeping condemnation of the methods of the wood-engraver when he was shown Kingsley's marvellous picture of "The Sea," contained in the volume under review. It is in all probability the finest example extant of such a scene produced by the burin. It is the work of a colorist and an artist in the highest sense of both terms. What grand swelling motion is given to the heaving billows in the foreground; and, in contrast, how delightfully, as the eye approaches the horizon, do the waters dance and sparkle in the sunlight filtered through the rifts in the clouds. I have gazed on many a noble marine painting in the Old World and the New, but never have I had the grandeur of the boundless ocean more vividly recalled to my senses than by this straightforward, honest line engraving.

MR. JOHN A. LOWELL, of Boston, sends me a proof of a remarkable engraving of "The Bathers" from the painting of Hunt, which shows as notable a departure from the ordinary methods of the steel-engraver as does the work of such men as Cole and Kingsley from those of the conventional engraver on wood. The plate is 19 by 13 inches. When seen at the distance of a few feet, there is such breadth of color treatment that one is puzzled what to make of the picture. But place it at the distance of a dozen feet, and look at it as you would look at an oil painting, and the effect is delightful. There is great depth to the landscape, and the light is admirably managed. The subject is probably familiar to the general reader. It represents a shady pool with a boy, whose back is turned to the spectator, balancing himself in readiness to take a "header" from the shoulders of a comrade who stands up to his arm-pits in the water. When seen first, the closed legs of the lad look like one; but at a distance the modelling of each is well defined. How this appearance will be affected when a glass is put over the print I cannot say. It will probably make a great difference.

THE engraver, S. A. Schoff, of Boston, is said to have worked three years on the plate, often obliterating the result of many months of earnest toil before producing the present effect. Close inspection of the print makes this easy to believe. Although the result gives the impression of vast breadth in handling, it is evident that this has only been accomplished at great pains. For the flesh, the old-fashioned "engine turned" method seems to have been principally relied on. In other parts of the picture the lines show much greater freedom. As he has a perfect right to do, Mr. Schoff has employed whatever means he found most convenient to accomplish the aim in view. This aim seems to be to give to a steel engraving some of the qualities of an oil painting—the breadth especially. If the print is to be kept in a portfolio, as most valuable steel engravings are kept, this is a mistake; for it is meaningless when closely inspected. But if, as I take to be the case, it is the intention that the print be framed to hang upon the wall to be viewed at a distance, Mr. Lowell perhaps has an artistic *raison d'être* for his enterprise, although, of course, it is quite a subject for discussion whether this is the most suitable application of steel engraving.

GREAT artistic merit in execution must be conceded to this beautiful plate. At first sight, one would be inclined to ask whether such expense and labor as are involved in its production were really necessary for the effect attained. Could not an equally good result, for instance, have been arrived at with the etching needle? I should say, decidedly not. After all, in effects of color, at least, etching is more or less experimental, and allows of but little correction, after the

first stages. But in Mr. Schoff's plate the strength of each line and the value of each tone has been carefully considered and fully determined in advance. The integrity of neither could have been insured under the uncertain conditions of the acid bath.

HARPER'S MAGAZINE for May is particularly well illustrated and well written. The frontispiece is a careful engraving by Closson of E. A. Abbey's charming water-color drawing, "The Sisters." W. H. Bishop's paper on San Francisco is especially enriched by three water views, cut respectively by French, Sylvester and Hellawell; the cloudy effect by French, in particular, is very well done. "Roman Carnival Sketches" is an old subject charmingly treated in a new way by Anna Bowman Blake, whose text is capably illustrated by C. S. Reinhart. John F. Weir writes on "Art Study at Home and Abroad."

BENSON J. LOSSING's historical sketch of the National Academy of the Arts of Design, in the same magazine, shows John Trumbull in such a contemptible light that it is difficult to accept the portrait. As president of the old Academy of Fine Arts, we are told that "he persistently opposed the establishment of schools of art. The first effort to do so, under the sanction of the directors, was frustrated by his really prohibitory regulations. Art students were permitted to draw from the antique casts in summer only, and then before breakfast—from six to nine o'clock. Very few could avail themselves of the granted privilege. Those who attempted to do so were hindered by a variety of annoyances, and the effort was soon abandoned." If we are to believe Mr. Lossing, his treatment of fellow-artists was absolutely brutal. Of the quality of the exhibitions under his charge, we get some idea from the spring catalogue of 1824: "The same pictures that hung on the walls in 1816 were still there. There were some pieces by city artists that gave a little novelty to the exhibition. Of these one half were from the easel of Colonel Trumbull." The latter's studied insolence finally drove the students to rebellion, and at a formal meeting of the artists of the city held on the evening of November 8th, 1825, in the rooms of the New York Historical Society, with the now venerable Asher Brown Durand in the chair, they seceded and organized the New York Drawing Association, with S. F. B. Morse as president. From this association was evolved in January of the following year the present National Academy of Design. Of the thirty artists who were its founders, Messrs. Durand, Evers and Cummings are all who survive.

THE first exhibition was held in May, 1826, in the second-story rooms of a house at the corner of Broadway and Reade Street. The second was in the third story of Tyler's Arcade Baths, in Chambers Street. For ten years from 1829 the Academy had rooms at the corner of Nassau and Beekman Streets. In 1839 it removed to quarters in the building of the New York Society Library, at the corner of Broadway and Leonard Streets, although it was considered perilous to go "so far up town." Another decade found the Academy in Broadway, nearly opposite Bond Street, and finally in 1865 it took possession of the rather imposing Venetian looking building it now occupies at the corner of Fourth Avenue and Twenty-third Street. Its ungenerous parent, the wicked American Academy of Fine Arts, did not prosper. It expired in 1841, and its effects were bought by the National Academy for \$400. The National Academy, says Mr. Lossing, "is a private association, managed exclusively by artists for the public good," the latter part of which statement the public will be glad to learn; for sometimes it finds it a little hard to believe.

"TINTAMARRE," a Parisian humorous paper, represents an American dealer bargaining with a French artist for the immediate production of a painting for him to take to New York before July 1st, when the new tariff law goes into effect. "But, my friend," says the artist, holding up the spotless canvas, "I have not even begun the commission, and it would take me a year to complete it." "Don't worry yourself about that," replies the dealer, "all you need do is to sign your name in the corner of the canvas here, and I'll get the picture painted in New York."

MONTEZUMA.



# Gallery and Studio

## ARTISTS HAUNTS—ETRETAT.



in grand lines on every side, except that bounded by the ocean, and with a half-moon beach a mile or more in length, finished at each extremity with natural arches of stone looming grand against the ever-changing sky. The grass-covered chalk cliffs rise gradually (though such as climb often consider the ascent long and steep) from the beach to the height of nearly two hundred feet, and then stretch away in green downs for many a mile, occasionally dipping down into pleasant valleys with clusters of cottages and miniature beaches. Between these beaches the chalk cliffs sink perpendicularly to the sea, and looking down from them, even in stormy weather, you are so high above the waves that their majesty is gone, and they appear as harmless as the ripples upon a mill-pond.

Each cliff and each rock has its name and legend. They tell, too, of a mysterious river that once ran through the valley, turning mills and watering the meadows, but which has now disappeared under ground, making its appearance at low tide on the shore, where it filters through the cobble-stones into the sea. Here on the beach (the place is called the "fountain") at low tide the washer-women gather, and scoop in the clean shingle, to serve as wash-tubs, large round holes that immediately fill with the fresh water; and here they pound the summer boarders' clothes and tell the latest gossip about their patrons. A stranger might suppose the town supported a well-edited newspaper, for in relating scandal in the place the "Journal de la Fontaine" is often quoted.

Over the arch, at the west of the beach, "la porte d'aval," are the remains of an ancient fort, and from a rock that rises near like a watch-tower, one has a lovely view of the town below, the long lines of white cliffs, and in the hazy distance the purple promontory and light-house of Fé-camp. At the other end of the beach, near the arch, the "porte

amont" is a fissure in the cliff, named the "chaudron," and in stormy weather the adventurous breast the wind across the downs to see the water boil and bubble in this mighty caldron of nature's making.

The village church is of grand old Norman architecture, with carvings and stained windows well worth studying. It stands back from the town on an elevation, and before the modern villas were built the good priest, standing at the altar and looking over the heads of his congregation and through the

It is said that writers and painters made Etretat, but I think the ancient settlers of the place, whoever they were, aided greatly by their choice of the lovely locality for the village that was destined in a future age to be lauded by poet and artist. Etretat is built by the sea in a valley with hills rising

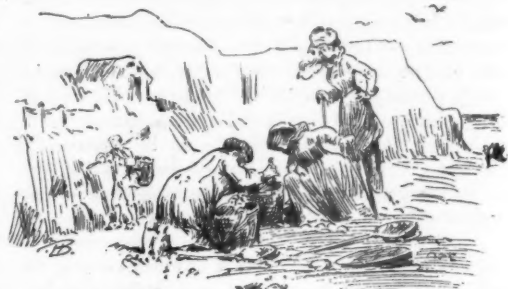
open door, could see the thatched roofs of the sailors' cottages below, and beyond them the sea and sky meeting in a tenderly defined line in the far distance.

The nearest railroad is ten miles off, and the summer visitors pray that it may not come nearer for many years yet, bringing with it Sunday excursionists and modern innovations. For here the fishermen still beach their boats at every landing, and wind them up above high-water mark with rude wooden capstans, as their forefathers did, and—like their forefathers I

suppose, for it is not a modern custom—are honest and truthful, unless asked about the weather. The weather has much to do at the present date with the prosperity of the place, and every peasant will promise a calm sea, good bathing and sunshine for the morrow, no matter how the wind may blow to-day, for the prophecy of rain might drive away the Parisians, the most profitable fish that are now caught in the nets of the villagers of Etretat. This little fishing hamlet on the Normandy coast has within the past few years become a favorite summer resort for French, English and Americans. The place still retains its fishermen and their boats, but it can no longer be spoken of as only a fishing village, for it has grown into a town and many beautiful villas and cottages overshadow the original hamlet.

Most of the summer bathers are in some way connected with art, literature,

or music, although the bourgeois element is steadily amassing property upon the hill-sides and crowding the hotels. Most of the well-known French painters, and many foreign ones, have at some time sketched the arches from the beach. Diaz, Ziem, Le Poitevin, Merle, and Landelle built regular studios here years ago, and many others have here painted celebrated pictures. And now many artists can be found at work among the boats, for the beach is especially picturesque, with the fishing craft painted in many crude



"CATCHING SHRIMPS AT COCVILLE." BY HENRY BACON.



"IN THE FIELDS AT BENONVILLE." BY HENRY BACON.

colors, refined by exposure, and the thatched hulks, "caloges," used as store-houses on the crest out of reach of the highest tides. The painters do not all work upon the beach, but find subjects for landscapes upon the hill-sides or in the valleys, and there is also the farm on the "falaise," encircled with trees, which protect it from the northern winds, and whose tops, just visible from the beach, look like a strongly growing hedge. Here on a sunny afternoon you will find painters so thick that between them there is scarce room for their elbows.



Studio windows are common in the country houses. One of them overlooks the boats on the beach from the summer residence of De Traz. Hugh Merle's studio, now occupied by his son, is a picturesque building in his garden. From Vallois' studio window there is a fine view of the sea, and from Olivie's one of the valley and hills, with bold curving outlines. In the loft over a carpenter's shop, and visible from the street, is a large studio window, where at different times have worked in their student days Georges Merle, Louis le Poitevin, and Maurice Leloir; it has really been, rude as its surroundings are, a kind of nursery of artistic talent. But the studios are only used in bad weather, for the modern artist paints in the open air when the weather will permit, and on the beach under the shelter of a boat from the wind, or in the doorway of the thatched "caloges," the painter can be found in the worst of weathers, for with the storms come often grand effects that can be sketched only from nature.

The bathing at Etretat is peculiar and amusing, especially for the spectator on the shore. The shingly beach being very steep the onlookers—and they are many—can, at their ease, only a few yards above the water's edge, watch their friends in the sea, and talk with them, by raising their voices, almost as easily as if they were sitting upon the edge of a bathtub. A boat with steps hung over the sides is kept at some distance from the shore for the convenience of swimmers, and several of the fishermen, "bathers" during the season, keep near the shore in shallow water to assist the timid and the novice. After the custom of the country these bathers often carry the women into deep water, and dip them into the waves. It is a curious sight—the lusty bather in red flannel shirt and black breeches, with a graceful creature in his arms in jaunty bathing costume, legs bare to the knees, with feet encased in canvas sandals, confidently clinging, laughing, and slightly screaming as the water closes over her. And the beauty for being held in the bather's arms is expected to give him a few extra sous! Some of our fair compatriots wished to complete the costume by wearing stockings after the American style, and by doing so created no little excitement among the spectators, who did not consider the addition "convenient." Indeed, some of the bolder of these self-constituted censors openly expressed their opinion to the audacious strangers that stockings were immodest!

There are pleasant walks and drives on every road leaving the town, with comfortable taverns at the end of the excursion, where the fare is good, and the souvenirs left on the walls by former wanderers will amuse the visitor while preparations are being made in the kitchen. The most celebrated of these taverns, at St. Jouin, about six miles from Etretat, is kept by "la belle Ernestine." The approach to the place in early summer is a delightful picture of

Normandy, between fields of scarlet clover, yellow blossoming colza, and waving corn, with here and there gray and ancient windmills strong against the sky. The tavern is a commodious old house near the sea, with a profusion of double pink hollyhocks blooming each side of the entrance. The two large apartments on the ground floor are used for eating-rooms, and are often filled during the summer months with merry, noisy excursionists. The walls are covered with sketches with pen, pencil, and brush, and bits of verse to "la belle Ernestine," left by the artists and poets who have passed this way. Some of the drawings are signed by celebrated names—Hamon, Merle, and Bertall—while a panegyric on the beautiful Ernestine in fading but still legible ink has the signature of Dumas père, dated twenty odd years ago.

And the beautiful Ernestine? Well, she was beautiful some twenty odd years ago, as the poem declares. Her pretty face, hearty welcome, and good cooking made her hotel celebrated, and it is still a favorite resort. But Ernestine herself has somewhat outgrown her sobriquet, and it is even a subject of wonder to the newcomer how she ever gained it. One of last summer's visitors at St. Jouin, after examining the pictures, and the collection of old pottery, and eying the servants as they came and went, turned to the smiling hostess, and asked:

"Tell me, madame, where is the belle Ernestine?" "Voilà, mademoiselle!" exclaimed the hostess, placing her extended hands on her ample bust, "I am the beautiful Ernestine. Me voilà!" and off she went with a hearty laugh to hurry up our omelette. "Oh," whispered the questioner, with a redder face than the buxom Ernestine's, "I thought she was the cook."

In the opposite direction, some three miles from Etretat, is the primitive village of Benonville, with a château and church, and a number of thatched farm cottages clustering about them surrounded by trees that from a distance hide all but the tower of the church. Benonville is on the downs some hundred yards back from the cliffs that rise abruptly two hundred feet or more from the sea, and the beach below is only accessible at low tide by steps cut in the rocks. The long and tedious descent leads to the "Fontaine de Mousse,"

where the visitor, as we found last summer, may see fresh water flowing from the rocks over rich green moss. We climbed again the two hundred and more steps and made our way, guided by the spire above the trees, toward the "Café de la Fontaine de Mousse," the village tavern near the church bearing this romantic name. In the middle distance of the landscape that lay before us was a group of tethered cows and a peasant girl milking one of them. Being tired and thirsty we decided to ask the shortest way to the café. The milkmaid, seeing our party



"STUDIO OF LEON OLIVIE AT ETRETAT." BY HENRY BACON.



"A TEMPORARY STUDIO AT ETRETAT." BY HENRY BACON.



coming, turned her head from us, after the manner of the women of the country who are shy of "Parisians," the title they give to all strangers. She was on her knees continuing her milking, while the cow, munching clover blossoms, eyed us as if she thought we intended asking a favor of her.

"Where is the café?" we inquired of the well-rounded back, extending our ears the while in anticipation of the answer in Benonville patois that is odd and ancient and difficult to understand.

A handsome face was turned toward us, with laughing eyes, well-moulded nose, mouth and chin, and in perfect French with rolling r's the milkmaid offered to show us the way, as she kept the café with her grandfather. We followed in single file along a footpath through the growing grain, some one singing, as we went, the song, "Oh, where are you going, my pretty maid?" while the maid looked over her shoulder, showed her white teeth, laughed, and called back to the singer:

"Continue, Monsieur, I don't understand your patois."

We sat under the apple trees before the tavern while the maid warmed on the kitchen hearth the coffee that we afterward took with sweet white bread cut from a huge loaf, with plenty of home-made butter fresh from a curious old churn with huge wooden cog wheels. We told our Hebe she was handsome, evidently an old story to her, young as she was, and we learned that she was brought up in Paris (of course she was, with her rolling r's!), that her mother had been very beautiful, that the peasant men about there were "brutes," and that the young beauty had an "ambition."

"What is it?" we curiously asked.

"It is not to go to Paris, it is not for silks, satins and fine linen—it is to see la belle Ernestine!"

There are more excursions beyond Benonville—to Watelot with its church restored in ugly fashion, but with a refined ancient steeple to delight the connoisseur, and farther on to Vancotte, with its cosy beach and cluster of cottages, a place destined to become famous. Already painters are wished for, and at the hotel there is a tariff for them much below the rates for the ordinary visitor, for Vancotte expects the painters to hasten its glory and prosperity. Goderville is also a "bout de promenade," where the tavern is fitted with curious old pottery and furniture, and kept by a brother of the beautiful Ernestine, whose welcome may be sincere, but is at any rate overpowering. Cocville-on-the-sea is a place famous for shrimps, and we drove over with a large party, paddled round among the rocks all the afternoon, pushing a little net, had "lots of fun," damaged our feet, caught an average of one shrimp each—"not a red one among them," as the youngest of the party exclaimed with disappointment—and bought several hundred of a fisherman on the way home, for it would not do to return without "a good haul." We rode home late to dinner, but perfectly contented with the day and ourselves, notwithstanding one of the party with intrusive mind for calculation informed us, when we had settled for the wagon, that the shrimps we had caught would cost about a louis each.

The sketches which accompany this article will recall to the former visitor more than one familiar scene, and to the stranger will, I trust, suggest some ad-



"STUDIO OF DE TRAZ." BY HENRY BACON.

equate idea of the delights of this charming seashore retreat.

Do you wonder, with all the attractions I have named (and many I have not, including the good



"IN THE BATHING SEASON AT ETRETAT." BY HENRY BACON.

Hotel Hautville and the pleasant Casino), that the artists still cling to Etretat, although fashion has begun to invade the place and a railroad is threatened?

HENRY BACON.

#### LONDON EXHIBITIONS.

WHISTLER'S "ARRANGEMENT IN YELLOW"—WATER-COLORS AT THE DUDLEY AND AGNEW GALLERIES.

EVEN yet the quidnuncs in art have scarcely ceased to talk of the etching exhibition of the irrepressible Whistler, who has managed this time to "sauter aux yeux" of the spectator not by the dubious merit of his Venetian views, but by the insolent artifice of the "arrangement in yellow" contrived as a setting for them. Naturally enough Whistler's career, both artistic and social, has given him the renown of a mountebank, a renown which his last display will not decrease. The artistic features of the affair, the spaceless, substanceless, lightless, unreal, and scratchy etchings, had so little importance amid the furious yellow glare in which they were set, that but for the audacious catalogue collecting and repeating criticisms upon his work, one might naturally suppose they were intended for mere spots of dull shadow to enhance the all-pervading glow, which was the real purpose of the exhibition!

So much has been written of Whistler's art that no one was surprised to find in these latest expressions of it the same vulgarity and impudent disregard of the beauty of form and imaginative suggestion that have always characterized the artist. Truth is not in him, for one daily familiar with the palaces and churches, the bridges, lagunes, and canals, which he thus reduces to "impressions," would never suspect of his own unaided vision what was intended by the brown lines and black smudges called by stately names. For all Whistler tells us to the contrary, Venice is but a jumble of crooked and eccentric lines, absolutely without the broad lights and massive shades that make its reality ever memorable and ever fascinating to artists, and as little suggestive of the Venice of romance, poetry and regal history, as a withered leaf is of the dewy, full-blown flower. One may well ask what is the real use of art which serves only to manifest one idiosyncrasy of an erratic temperament, or why, when true art is a diapason of so many tones, he should be called artist at all who pitches his voice to one shrill shriek, and supposes himself to be a part of the symphony merely because of the monotonous vigor of his voice.

The Whistler room was a perfect "aggravation" of Whistlerism. One was blinded upon entering, and involuntarily squinted in trying to look at it. The walls were all covered with white woollen stuff, strained taut, the floor with yellow matting. The portière and chimney-piece were of the very yellowest of imitation satin, the chairs (the cheapest of cane-seated ones) were dazzling yellow as to wood-work, dazzling white as to cane. Upon the yellow chimney stood a row of small vases, yellow ones and white, arithmetically arranged, the white ones each holding one staring yellow flower, a full-blown marigold, the yellow ones an equally full-blown white chrysanthemum. A huge earthen pot upon the floor, daubed with a thick coat of yellow paint, held yellow daffodils, while in a corner, upon one of the yellow chairs, sat a human figure in white flannel coat and trousers faced with



yellow, and with yellow stockings lavishly "en evidence," vending catalogues!

For a pleasanter theme let us turn to the nearly six hundred water-color drawings at the Dudley Gallery. "The Dudley Gallery Art Society" is the name taken by that portion of the old Dudley Society which remains in the Egyptian Hall, while the rest have betaken themselves elsewhere. The change in the society has certainly, for one of its first results, a marked improvement in the general quality of the exhibition, even although the superficial aspect remains much the same. It seems impossible for London exhibitions to throw off their habitual expression, in which long, lank, lithe maidens, in æsthetic raiment, reaching up to fruit-laden boughs or carrying burdens of asphodel against sage green tapestry like backgrounds, and dead maidens with half opened mouths à la Rossetti and his post-mortem Beatrices, have such important parts, and this first exhibition of the new society shows that the "high art" spell of its predecessors has fallen also upon it.

Only two of our compatriots appear upon the Dudley walls under the new régime, the old familiars—such as Hennessy, Mark Fisher, Bloomer and Helmick—sending no pictures. These two are W. Magrath and Mrs. Howard Campion, the latter a Californian. Both these "envois" are of cabinet size, and both equally unpretending. Mr. Magrath's is a landscape called "Sussex Meadows," eminently prosaic, and apparently labored, without focus of light or effect, the entire dull scene washed, not bathed, in a feeble light which is neither of dawn, day, nor twilight. Mrs. Campion's picture is called "The Letter" and is as decorous and young-lady-like a piece of painting as one need wish to see. The peasant girl reading her letter in a very bourgeois interior is a made-up studio model whose costume is evidently an evolution of the artist's studio "props" rather than a representation of any real peasant costume. The painting is careful and conscientious, the drawing correct even if timid, the result well-regulated and conventional, and far more English in its respectability than with any evidence that the artist was ever a pupil of Paris ateliers, as she once was.

At the Agnew Gallery are exhibited good examples in water-colors of such names as De Wint, S. Prout, David Cox, Rosa Bonheur ("Morning in the Highlands"), William Hunt, J. Linnell, Bonington, Turner, Copley, Fielding, Harpignies, Millais, Birket Foster and H. S. Marks. In this gallery we find two of our countrymen, each represented by two canvases. D. Ridgeway Knight exhibits "An Anxious Watcher" and "A Rainy Day," both showing figures of his usual rustic maidens, refined, both physically and spirit-

ually, or rather sentimentally, to a degree unknown to real rustic life. Knight's are not exactly drawing-room misses transferred to the fields, not hot-house and yet not field flowers, but rather pretty garden flowers, quite out of place among rough clods and where toil is heavy and the blast may blow keen. Jules Breton refines his peasants spiritually, but leaves

in the foreground, a billowy field stretching behind them to a sunset sky. The other is a late sunset scene with two little English peasant girls sitting with their backs to the light, upon the brink of the water in which they see their own figures. Mr. Weatherbee is often said by critics to imitate the late George Mason in those peculiar atmospheric and

shadow effects which Mason so lovingly sought in the dying day, although he himself declares that he never saw a Mason until long after the critics had begun to call his own pictures imitations. He is particularly fond of pink glancing lights on bodies otherwise in brown shadow (the tops of the sun-bonnets of the little reflected rustics are rosy while the faces are brown), and finds, as he says, a more subtle and delicate poetry in the vagueness of the deepening twilight than in the full brilliancy of the day. His style is large and free, and his aim evidently poetic suggestion rather than sensuous effect.

M. B. WRIGHT.



"ON THE BEACH AT ETRETAT." BY HENRY BACON.

#### SKETCHING FROM NATURE IN OIL.

SKETCHING from nature in colors is an occupation full of delight to the amateur, and invaluable to the professional artist; but the latter should clearly understand what he proposes to himself in its pursuit. While the amateur has, nine times out of ten, no

purpose in view beyond the gratification of a refined taste or the wish to bear away a bright memento of scenes from one cause or other henceforth to be held in prized remembrance, the professional artist, on the contrary, does, or should, always look upon sketches as studies which are to have a practical and decided bearing upon the future and matured efforts of his genius, and serve as effectual aids to the production of finished pictures.

Having procured some paper already prepared for sketching in oil (that in the form of compressed blocks is most convenient), or so-called "Academy board," begin by drawing a careful outline in pencil. As your time will probably be limited, it is better to use a medium which dries faster than melle, and the common practice now is to substitute copal varnish, which not only dries very rapidly, but also preserves the colors in all their original brightness. With this then and a little raw or burnt umber rub in the light and shade and general effect,

carrying it over the masses of foliage, but leaving the sky untouched. Sketch in faintly the forms of the clouds in pencil, then with an azure tint compounded of ultramarine and white, mixed occasionally with a little black to bring the tint nearer nature, paint in the sky, beginning at the top, adding more white as it approaches the horizon, and giving the lowest parts a



"IN THE BATHING SEASON AT ETRETAT." BY HENRY BACON.

look upon without the least appeal to any sense that lies beyond the eye.

The other American, George F. Weatherbee, a Boston boy who studied in Antwerp, sends two much more conspicuous canvases, called respectively "Gleaners" and "Reflections." The former is a harvest field with two large female figures gleaning



yellowish tinge with a little yellow ochre. Do not paint this blue tint over the cloud forms, except it be where little detached bits are distinct from the general masses. In sunset skies you will often find an exquisitely beautiful green tint in the lower parts of the sky, in the openings left between the gold and violet clouds.

After the azure tints are laid in, paint the clouds, beginning with the dark parts and using very little color; then finish with the lights. A good general tint for the dark parts of clouds in the day-time is composed of white, ivory black, and a little Indian red or lake. For the lights, use flake white, modified by mixing a little yellow ochre or Naples yellow therewith. Paint the sky or clouds over all parts where they are intended to show through the openings in thin foliage.

The brushes to be used for this painting and work in general are hog's hair, but before the sky dries it should be lightly gone over with a badger-hair softener to blend the tones and remove any harshness incompatible with the tender character of sky scenery.

While the sky near the horizon is still wet, paint the extreme distance with a tint very slightly different from the lower parts of the sky, but a little stronger; then the middle distance, and so on to the foreground; gradually changing and strengthening the colors according to the natural tints of the objects before you, until the foreground is reached, upon which will be bestowed the strongest colors, and the most powerful light and shade in the picture. Fore-ground trees and grasses, if in the spring-time, may be painted with a green compounded of Prussian blue and chrome yellow; but later on, when the foliage becomes darker and duller in color, the chrome will be exchanged for yellow ochre, and in autumn pure yellow, orange, and red-brown colors will have to be substituted for the greens. Paint all the shadows with very thin color, little more than glazes. Peruvian yellow and Prussian blue, raw or burnt umber and the same, will all be found excellent glazing colors for green shadows. For shadows across a road, a mixture of black, white, and Indian red you will find will approach very near to nature.



MINIATURE BY JOHN SMART.

Where water comes into your sketch, remember that its general hue will be that of the sky, but not quite so strong; and into this the reflections must be painted in their appropriate colors.

If the sketch be made with an intention of painting afterward a finished picture from it, the student should not rely upon any mere record of color and effect. Such a one may be very useful for reference;

but the only sketches really useful for the purpose intended are such as are carried to such a degree of completeness in details as to become finished miniature pictures in themselves. It will, however, serve nearly (not quite) as well, if to a tolerably careful study of effect and color, we add a second sketch in lead-pencil conscientiously drawn, and the different parts carefully elaborated. This, too, will take less



MINIATURE BY HORACE HONE.

ELIZABETH AND GEORGIANA, DUCHESSES OF DEVONSHIRE.

time than the former method; but, if possible, it will be better to make finished sketches in color.

WALTER TOMLINSON.

#### FLOWER-PAINTING IN WATER-COLORS.

##### IV.

IN painting the convolvulus, either major or minor, the student need scarcely be warned to begin at an early hour in the morning, as from the time of their first expansion of a bright blue color, these flowers gradually change to a redder hue until midday, when they become entirely withered. Either cobalt or

French blue, with a very slight mixture of crimson lake, may be used for the local color, but, of course, the more blue this is, the fresher and more newly expanded the flower will appear. The shadows may be painted with the same colors, substituting in the darker tones indigo for the cobalt or French blue.

For the salvia, smalt or ultramarine must be used, no other colors being sufficiently brilliant in the particular tone required. But the difficulty of working smoothly with either of these will prevent their being much resorted to, although the latter is not only the purest blue known, but also the most permanent.

It will be found, after representing any of the flowers already mentioned, according to the directions given, that the tints produced are very nearly equal to nature; they are, indeed, in no respect inferior as regards color, and destitute only of that lustre (sometimes almost metallic) which gives so much beauty to the petals of a flower. A brilliant blue, yellow, scarlet, and rose are all furnished with ease by the colorman, and the resources of chemistry have hitherto proved inadequate to the production of one shade alone. This, which, hovering between crimson and purple, can scarcely be called by either name, is in nature of frequent occurrence; in the most brilliant petunias and cinerarias it is particularly beautiful, and

would in painting be most valuable, were it in the power of any known pigments to produce it; but, by the side of nature, our brightest tints appear little more than dull brown, and as any attempt to imitate flowers of this color must end in disappointment, the reader is recommended to avoid the trial, which, even when assisted by the utmost skill of contrast and execution, can only prove, at best, a partial success.

#### THE EDWARD JOSEPH COLLECTION OF MINIATURES.

IN accordance with our promise, we return to the notice of the charming cabinet of miniatures owned by Mr. Edward Joseph, of London, which was partly described in the January number of THE ART AMATEUR. As this collection is pre-eminently a Cosway collection, we do not hesitate in adding to the examples already given the five characteristic specimens illustrated herewith of the graceful art of "the macaroni miniature painter." The most interesting of them perhaps is the portrait of the beautiful Mrs. Robinson, the actress, better known as "Perdita," who was so cruelly treated by the heartless Prince of Wales who afterward became King George IV. But this miniature was described in our former notice. Of the other examples of Cosway we have nothing special to remark. They all show the same delicacy of treatment, the clever glossing over of physical defects of the sitter, the same pale blue background, no matter what the style of beauty portrayed. The examples by Nixon, Smart, and Hone are of the same school as Cosway, and are hardly inferior to his, although the reputation of these painters has not survived them. The miniature of Elizabeth and Georgiana, "the two Duchesses of Devonshire," is particularly interesting as the original of a well-known engraving which was published a few years ago in The London Graphic, the original of which, if our memory serves us, was said to be a painting by Angelica Kauffman. Mr. Joseph investigated the matter, and the originality of his miniature as the source of the engraving was fully established.

#### CRAYON DRAWING.

CRAYON drawing is generally understood among artists to apply to the use of black crayon on white or tinted paper, and is used principally for portraiture and figure drawing, charcoal being preferred for sketching, as it is so easily handled. The method of using crayon is very similar to that used in charcoal drawing, the chief advantage of the former, however, being that it is more durable, not easily erased; moreover, very brilliant effects of black are obtained with less difficulty in using crayon than with char-



MINIATURE BY RICHARD COSWAY.

coal. For this reason, charcoal drawings are often finished off with hard crayon. This practice, in fact, is almost universal with the life drawings in the best art schools, both here and in France.

The paper used for crayon may be either the French or English crayon paper, and may be either white or of any light tint desired. Some very good effects are produced by drawing on dark gray-blue



paper, using the natural tone of the paper for a half-tint, and putting in the lights with white chalk. For



MINIATURE BY RICHARD COSWAY.

MRS. ROBINSON AS "PERDITA."

crayon portraits, however, a good heavy white paper is generally preferred; a yellowish white is best. Some artists select what is called the eggshell paper for this purpose, especially where careful work is necessary, and the portrait is to be very finely finished. This paper comes by the yard, and should be stretched before using.

To stretch paper for working it is necessary to have a flat wooden stretcher or frame made of the size desired; then tack over it a covering of common white cotton cloth, not too thick, drawing it tight, and putting the tacks near enough together to hold the cloth firmly.

Now dampen the whole surface of the paper with a cloth dipped in clean water and wrung out. Prepare a smooth paste of starch and water, taking care to remove all lumps, and spread this paste all over the back of the paper thinly and evenly; lay the paper on the cloth-covered stretcher, and with the hands gently press it down, working from the bottom upward, until it adheres smoothly to the cotton beneath. Then turn the edges over and tack them firmly to the wood all around. When dry, the paper will be smooth and firm again, presenting a most inviting surface to work on.

In beginning a portrait, either from life or photograph, it will be found an advantage to make an accurate drawing first in charcoal on any ordinary sheet of charcoal paper, and when this is perfectly correct, to transfer it to the stretcher, and then proceed to work it up carefully in crayon. This is particularly necessary when using the eggshell paper, as

To transfer a drawing it is only necessary to cover the back of the drawing with charcoal by scribbling, so to speak; then, laying the drawing on the stretcher, go carefully over the outlines with a hard, sharp pencil or finely pointed stick. On removing the paper a perfect outline will be found beneath.

With a finely pointed No. 2 Conté crayon, redraw the outline thus transferred, and proceed to lay in the principal shadows in the head, dividing the whole at first into two grand masses of light and shade, leaving all details until the whole impression is established.

To "lay in" the masses of shade, a stump should be used—a large paper stump pointed at both ends is best—a smaller one is needed for details. The crayon should be rubbed off on a small piece of drawing paper until enough is secured for present necessities, and this piece of paper is pinned upon one corner of the drawing, so that the stump may conveniently reach it. If preferred, the "Sauce crayon" may be used; this is a soft powdered crayon which comes already prepared for working, in small cases. A little of this may be rubbed on paper, and is less trouble than using the pointed crayon at first.

A piece of moderately stale bread will be found indispensable for erasing, as it takes off the crayon without rubbing the paper, as india rubber is apt to do. A small pointed rubber stump, however, is often very useful in modelling small details. The bread is rolled to a point between the fingers as in charcoal drawing.



MINIATURE BY NIXON.

After the principal shadows are established it is best to discard the Sauce crayon, and work entirely with the pointed crayon pencil, using the paper stumps of graduated sizes, always in connection with the crayon.

Work very carefully in finishing, remembering to keep all the tones as delicate as possible, and above all, try to preserve the form of the shadows, as to lose them will make a drawing "mussy" and weak. It is better not to hatch or stipple in finishing crayon drawings. Both these methods are obsolete, and not used by the best artists.

When the drawing is completed, it may be prevented from rubbing by "fixing" it with "fixatif Rouget" sprayed through any ordinary atomizer.

M. B. ODENHEIMER-FOWLER.

#### HAMERTON ON CHALK DRAWING.

THERE is a very interesting chapter in "The Graphic Arts" on the use of red, white and black chalks. On the whole, the writer concludes that they present one of the most powerful means known to us for obtaining a record or a suggestion of many truths of nature with great economy of labor, especially if the drawings are on rather a large scale, but that they are not favorable to minute detail. We give herewith Mr. Hamerton's views on the subject, abridged from the book to which we have alluded:

Chalk has been used abundantly by artists until the last few years, when charcoal has in some measure



MINIATURE BY RICHARD COSWAY.

superseded it. It has an important position as the parent of another art, which was of very great importance before the invention of photographic engraving. One great department of lithography is an imitation, and often a very close imitation, of chalk drawing.

Not only full tone, but considerable vigor and truth of texture, may be got in chalk by a skilful artist. In this quality it is greatly superior to lead-pencil, silver-point, and pen and ink. Eminent painters, however, are rather apt to neglect texture in their drawings, even when their paintings show that they thoroughly understand it. Texture, as a subject of study, has been carried further by lithographers. All the qualities of chalk are shown in perfection in good lithographs, which is a convenience for students who have not ready access to original drawings. Painters use chalk in a more secondary and subordinate way; they do not care to develop all its technical resources, but they accept readily enough those which present themselves without research. One of the best recommendations of Millet's numerous chalk drawings is their simplicity. He did not work for any elaborate texture or modelling, but got his forms well together by light, tentative strokes, and then, being sure of all his main proportions, put in the principal darks boldly, without attention to minute detail. His style of drawing conveys the impression that it was done from memory, so much is sacrificed, and so the chalk was a more suitable instrument for him than the pen or the etching needle, because it is richer in itself, and better prevents the appearance of vacancy. In



MINIATURE BY RICHARD COSWAY.

It is difficult to erase to any great extent without injuring the peculiar texture of its surface.



MINIATURE BY RICHARD COSWAY.

the noble drawing of the "Fagot-makers" (two men making a faggot in a wood, and a woman half carry-



ing, half trailing two others) the paper is furnished by the mere thickness of the strokes, there being very little detail, while heaviness is prevented by the white depressions of the papier verge showing through. There are numbers of slighter drawings by Millet in which the chalk is used more openly, and simply as a darker sort of pencil, leaving the white paper free in large spaces of sky or ground, and showing how little he thought it necessary to produce complete pictorial chiaroscuro. The "Deux Faneuses" was a good example of this class of drawings. Two women are raking hay in a field, where the sky and the sun-lighted ground, as well as the lighted parts of the dresses, and of a large haystack in the background, are all left in pure white paper, as they might be in an etching, without any recognition whatever of local color, or of pale shades, though both might be given very accurately in chalk, if the artist chose to employ his time for that purpose, but the linear composition is just as good without them.

I have said that chalk might be sustained with a wash. If any wash is used Indian ink is the best, as it is never desirable to set up a chromatic opposition between the lines and the flat shades which are to sustain them. Millet often washed his chalk drawings partially, and sometimes rather extensively. The fine drawing of the "Fagot-makers" is washed on the left, flatly, the wash going over some tree-trunks and coming down upon the foreground, but it is resorted to sparingly. Another fine drawing by him of a man on horseback struggling against a gale of wind on the sea-shore is washed much more extensively, and in three or four different tones, so that here the chalk lines may be, and are, more meagre. Washing of this kind answers precisely to ink left on the surface of a plate in printing etchings. It is positively the same thing, so far as artistic results are concerned. Whenever the wash is resorted to it should be kept well subordinate. The best use of it is to extinguish a multiplicity of little lights, quietly and unobtrusively. When rough paper of a very light color is used, such specks of light are extremely numerous, and must be put out in some parts where they are not wanted. In gray and other toned papers they are less injurious.

Black chalk on gray paper has one immense advantage over lead-pencil. It can be accompanied by per-

technically discordant. The opposition of white and black chalk on gray paper has been resorted to by innumerable artists, among them by masters of the greatest eminence. There are only two rules of importance to be attended to in this combination; one is to take care that the paper is not too dark, for if it is the lights will stare; and the other is to mind never to mix the two chalks together on the paper, as their gray is almost certain to set up a conflict of its own with the tint of the paper, and to appear louche, as the French say. The qualities of black and white chalk will be familiar to every reader, as their effect has been ably reproduced in thousands of lithographs. Original drawings are generally rougher and more straightforward, some of the finest being very rapid and energetic indeed. Turner used the two chalks very frequently in landscape sketching—even in drawing-books, where they easily got rubbed off, more or less, by the friction of the pages. It is an inconvenience that white chalk cannot be fixed without weakening it.

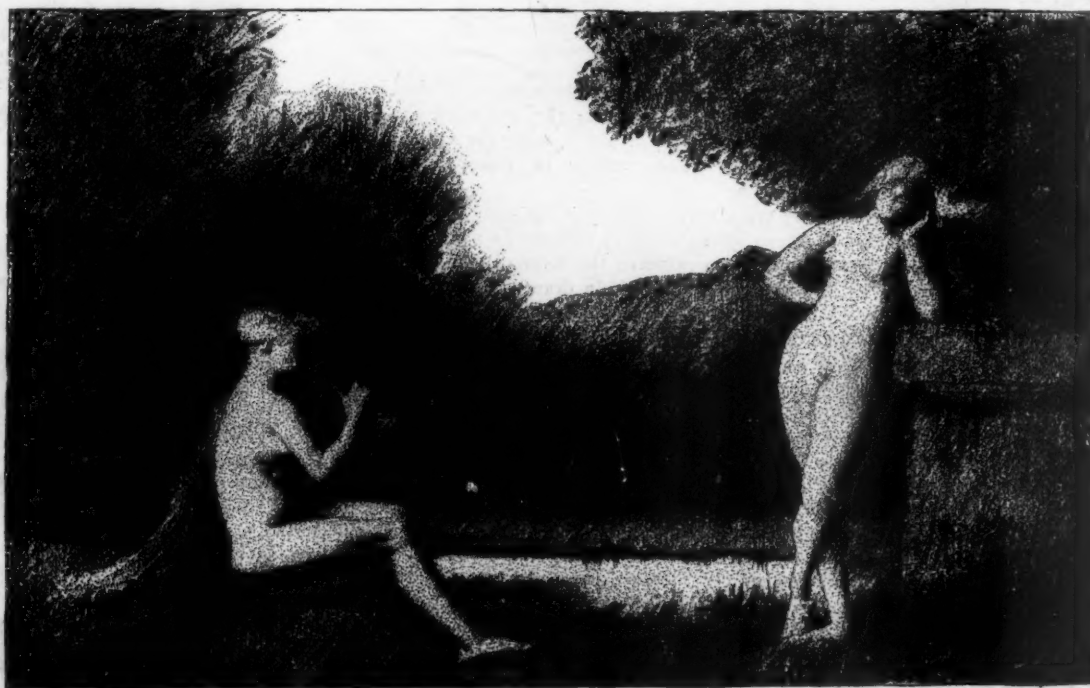


"NYMPH AND CUPID." BY F. BOUCHER.

SHOWING THE USE OF THE STUMP IN CRAYON DRAWING.

CHARCOAL is excellent for cloudy skies, so that by skilful hands their quality of softness in contour and their delicacy in light and shade can be imitated with wonderful truth. In a good charcoal sky the lights are never hard nor the shades heavy; we see in and about the clouds which melt into each other or stand in bolder relief, exactly as they do in nature.

There is a lightness, an immateriality in the paler shades of charcoal which may be imitated, no doubt, in some other materials, but at a far greater cost of labor, and it is this lightness which makes charcoal so useful for cloud studies. In its imitation of clear sky charcoal easily gives the feeling of permeability and remoteness. A man must be very unskilful with it who made the sky like an opaque dome against which a bird might knock its head and kill itself; but, on the other hand, it may be objected that charcoal does not so readily as water-color give the notion of clear atmosphere—it is always somewhat smoky at the best. Yes, we have to admit this, the one technical defect of the art. A cloudy or smoky sky is better within the means of charcoal than a clear one, a fact it is always well to remember.



"ECLOGUE." CRAYON DRAWING BY J. J. HENNER FROM HIS PAINTING.

has no such friendly opposite, for white chalk does not resemble it, and white applied with the brush is also





"SHEPHERDESS KNITTING." CRAYON DRAWING BY J. F. MILLET.



# DECORATION & FURNITURE

JOHN LA FARGE, ARTIST AND DECORATOR.



WINDOW IN THE C. VANDERBILT HOUSE.

VERY few of the many artists whose homes are now in New York City are natives of the metropolis. One of the few is John La Farge, who was born in Beach Street, near St. John's Park, a region whose respectability has long since yielded to the demands of commerce. His lineage is French; in fact, his father was the first émigré of his name, so that the chain of Mr. La Farge's associations with France is short and unbroken. On the maternal side (and it is that to which the artist is due) he belongs to one of those French families that swelled the exodus of '93. His great-grandfather made his first visit to this country as one of the promoters of a colonization scheme, and afterward preferred to seek his fortunes in the new world rather than expose his head to the perilous chances likely to overtake a man with his views in France. This same great-grandfather Binsie had been a writer on perspective. His son, Mr. La Farge's grandfather, was a collector and an amateur artist. And, coming down to more immediate relations, his cousin, Paul St. Victor, was an art critic in Paris, a man of brilliant parts, warmly eulogized at his death by Victor Hugo. Thus Mr. La Farge's temperament has been artistic, not accidentally but in accordance with the tendencies of his race.

The father of young La Farge, believing that some acquaintance with art was in accordance with the family traditions, urged that he should gain what he could by study in Paris. He accordingly entered the studio of Couture, where he worked zealously for six weeks or more, emulating with genuine fervor the work of the other students as something beyond what he could do, and consequently feeling for it great respect, but without any personal enthusiasm. At the end of that time Couture said to him:

"I think there is something in you worth saving. These others are all endeavoring to be little Coutures. I leave you to say whether little Coutures are worth anything. Go and travel."

Thus commanded Mr. La Farge set out on a "wander year," making but little else than architectural drawings, in which he was much interested. When he returned to this country his father, satisfied with his accomplishments in art, determined that the true business of life should now begin, and placed him in a law office. Here he passed two years, "kicking against the pricks." At the end of this time, still knowing more of art than law, the would-be artist, against all persuasions and all commands, walked out of the law office to enter it no more.

It is scarcely necessary to recount the facilities for study of that day. The Philistines were abroad. To draw from life demanded both moral courage and cowardice—courage to undertake it, and cowardice to keep discreetly silent about it. Hampered and ill at

feeling the influence of both, but in a sense escaping from the one to the other, being profoundly affected by Millet as he was to the end. Mr. La Farge had already questioned Couture, but Millet he did not know. He saw, however, in the work of Hunt something which answered to his own gropings. But this, unnaturally, did not inspire, but paralyzed him. After vain endeavors he could do nothing in color. Advised by Hunt he began to draw only in paint. He worked in this way steadily, and one day felt he would like to paint some flowers, a sudden wish which he proceeded to gratify. They were probably crude enough, but the master felt that there was something in the color of value. That this was only a temporary suspension of faculties, a little sketch done before this time clearly shows. It is the portrait of a young man, probably

five by six inches, in which the impetuosity of youth unhesitatingly attacks the gravest difficulties. The figure is dressed in white, and sits in the shadow of a white pillar. Beyond is a blue sky and a rift of sunshine. The handling is crude, the young artist is a tyro in hair, he struggles desperately with his whites, but the color is full and delicate. At the end of six months, spent with William Hunt, Mr. La Farge painted the portrait of himself leaning on an umbrella, which was shown at the Society of American Artists' Exhibition a few years ago. Those who have seen the painting will understand that it shows as fully as does Mr. La Farge's work to-day that the artist had finally come into possession of himself.

Mr. La Farge's interest in architecture naturally paved the way to decoration. It was a favorite plan with him and some of his architectural companions to do some joint work; the war and different vicissitudes of fortune delayed this. The panel in the recent exhibition of the Society of American Artists, catalogued simply as "Fish," is in fact a decorative panel, one of a series painted in 1865 for a dining-room. An illness prevented the completion of the work, and the compassion due to inanimate things may be properly extended to the unfortunate dining-room, since this panel was one of the things best worth seeing in the exhibition.

An unhappy paralytic stroke, which put an end for several years to his painting, aided Mr. La Farge in turning his attention to decoration, since decoration implies so much more than a man's own handicraft. The extent and diversity of the decorative field which



"CHRIST AND NICODEMUS." BY JOHN LA FARGE.

MURAL PAINTING IN TRINITY CHURCH, BOSTON. DRAWN BY CAMILLE FITON.

ease, wrestling with theories, the necessary "trinity of tones" and what not, the young artist and a few friends struggled on. This lasted for five years. His associates were chiefly a knot of enthusiastic architects, in whose pursuits he was also interested. One day he spoke of his own difficulties to one of them, who asked, "Why don't you go to Bill?" The speaker was R. M. Hunt, and "Bill" was his brother.

Thus advised Mr. La Farge went to Newport and entered the studio of William Hunt, who was then recently from Paris, fresh from Couture and Millet and



Mr. La Farge now occupies, and the varied directions his labor has taken, must be a surprise even to Mr. La Farge himself. They certainly illustrate how far the impetus of a man's ardor may carry him. That impatient quality in the artistic temperament which refuses to be satisfied with expedients, which finds it impossible to compromise, is the cause of much of the progress in art. It is the demand for the exact thing or nothing that impels the artist forward. Something of this sort underlies all artistic undertakings in which any new idea or fact can be recognized.

Mr. La Farge's work in glass illustrates this. The conditions of decorative art in this country before the Centennial provided but scanty equipment for the artists who were to take it up after the stimulus which it then received. This Mr. La Farge found at the outset. In interesting himself in decoration stained glass came of necessity under consideration. The artist may make the design, but he must intrust it to others to be carried out. Every one knows what was meant by stained glass at that time. Comparatively little was produced in America, and imported glass offered but a small range for selection. It was enamel glass almost exclusively, and neither in color nor in design could it satisfy modern ideas of decoration. In intrusting his work to others the artist is always liable to mistranslation, and a man whose art has a distinct and individual stamp is peculiarly situated in this respect. Another disturbing element enters in the commercial responsibility which the artist assumes, and for which his habit of mind is generally ill-adapted. In producing in this way a work of art, changes must be made, mistakes corrected. This involves greater expense, and the artist stands, with his eyes on his ideal, between the workman's demand and his client's written contract. Such experiences are those of every artist who undertakes to work in this way, and if his artistic instincts are keenly alive, he realizes that his only solution of the problem is to control the whole matter.

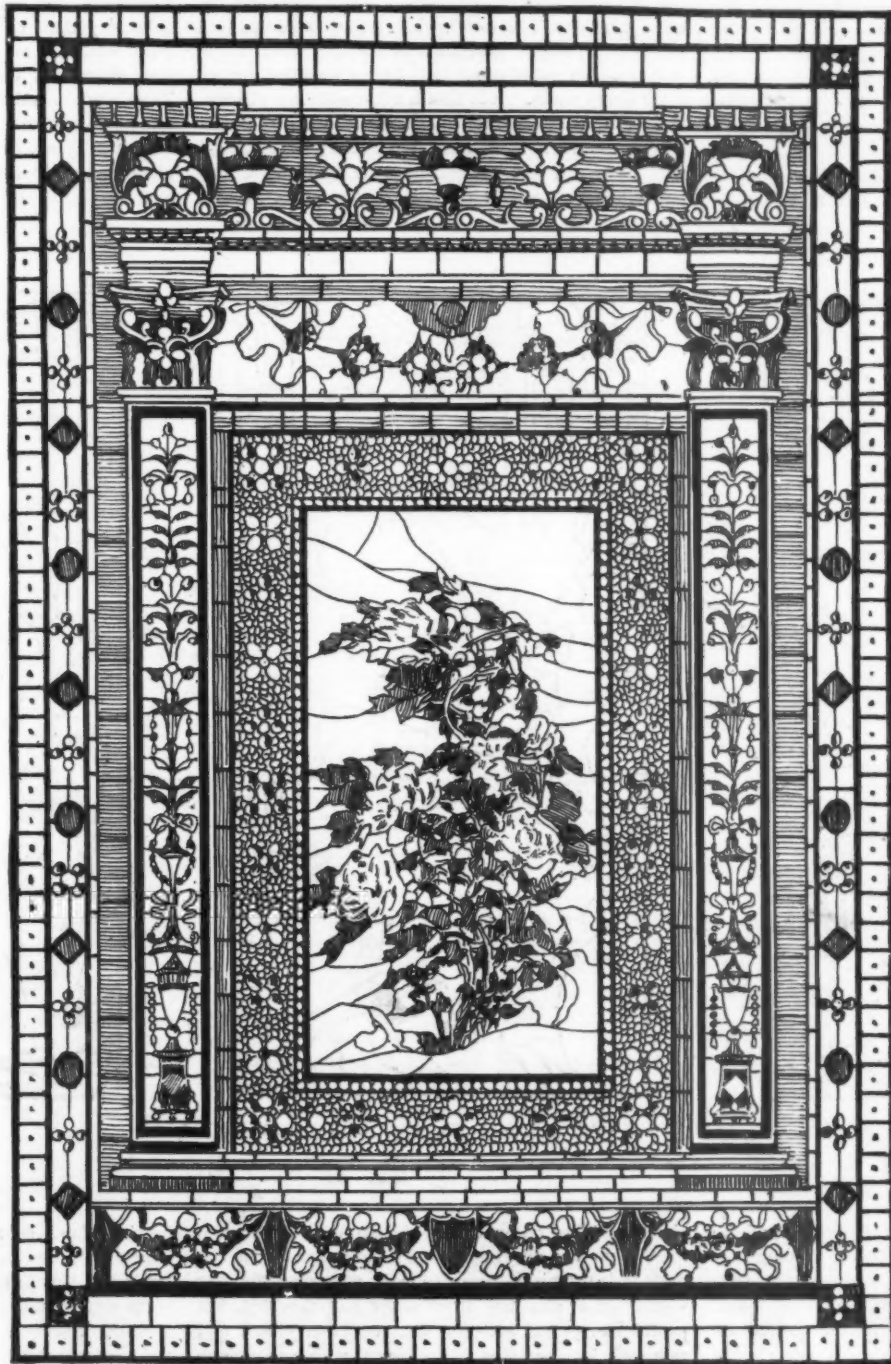
Starting from this point, and driven by the exigencies of the case, Mr. La Farge's stained glass has become one of his most important departments. The artist is now a manufacturer, and controls one of the largest establishments of the kind in this country. He employs thirty workmen in glass alone, and his commodious ware-rooms are stocked with myriad shades and tints, the results of experiments in producing old and introducing new varieties. From a manufacturing point of view there is no stained glass made which equals that produced in America for artistic purposes. As is known, the color is incorporated in the glass, and is not produced by enamels, and its variety is only limited by the ability to experiment in so fascinating a field. On the opalescent glass Mr. La Farge's first claim as an inventor rests. This simply forestalls by means of chemicals that bewildering iridescence that time and the elements have given to ancient glass, and

its introduction into modern stained glass was the first new influence it received.

Thus provided with the necessary materials, Mr. La Farge's work in glass has gone steadily on. In its widest sense it is a business guided by commercial rules, but, whether slight or elaborate, whatever is undertaken is the result of artistic deliberation and selection. This comes in the nature of things, since it is impossible for a man of keen artistic instincts not to set his mark on that which passes through his hand. How true this is the work which Mr. La Farge has done illustrates. It is not possible in considering it in general to determine what has specially influenced

their different traditions—arguments much more ingenious than those that demonstrate the visit of Paul to England. Meanwhile the beauty of the work is its own excuse for being, and archæological consistency becomes of minor importance. He does not disdain paint while he relies on mosaics; impatient of the interference of the leads he discards them for fire, and obtains novel effects in chiaroscuro by pouring the molten glass in moulds. Much of his method is new as applied to colored glass, and while greatly enlarging its possibilities, he proceeds simply in obedience to artistic instincts, which demand and must have certain results, no matter how they may be obtained.

In all the various work which Mr. La Farge has done in glass the picturesque, which he joyfully undertakes, is the most significant as well as characteristic, since it strikes at the root of conventional ideas concerning decorative effects in glass. The most prominent example of this is the window in Memorial Hall, Harvard College. It is conceived in heroic style, and it is a question whether there has appeared a more spirited ideal of the heroism and poetry of conflict. The scene belongs to the earlier period of the Renaissance, and allows for the greatest richness and variety of costume. A single figure, that of a young man, holds aloft with one hand a flag whose crimson folds float over the group, and with the other encourages the advance. Behind him follow a crowd of men with spears, pikes and shields, with the red doublet of a soldier as the salient point of color surrounded by the gleaming hues of draperies, leggings and martial implements. A mysterious landscape extends behind this hurlyburly, and its quiet repose and solemnity of color accent the gorgeous pageant and movement of the figures. That the window is pictorial renders it not the less decorative. It is interesting to see how the different effects are secured and how happily the accidents of the glass contribute. At the right a storm cloud is introduced. Although this is in mosaic, the sullen tones are carefully inserted between the uplifted arms, and the effect is unbroken. In the left there is a more striking instance in a piece of glass whose deep blue is broken by a warm yellow which in the picture represents the sunlight breaking through. On the shoulder of the principal figure is what appears to be a white cloak gayly embroidered. This, in fact, is but a peculiar glass whose creamy white surface is sprinkled with bits of red glass introduced at some stage of the smelting. Such selection obviates the use of paint except in special instances, as in the chasing of the cuirass and the head on the Medusa shield. It is of course understood that the faces and hands are painted. No, not of course. The most wonderful work in glass yet done by Mr. La Farge is the head of an old man reading, in the Crane Library, at Quincy, Mass. One thousand pieces are used in this by actual count, and as many more uncounted,



PEONY WINDOW WITH JEWELLED BORDERS. BY JOHN LA FARGE.

IN THE DRAWING-ROOM OF THE CORNELIUS VANDERBILT HOUSE.

him. This is Japanese, that Moorish, another mediæval, but everything is La Farge, and a good deal is nothing else. In these days of invention rather than creation almost every one has some theory of decoration. Mr. La Farge seems to be unsupplied, or rather his circumference touches all and is limited by none. He uses flat color and conventional designs, when it suits him. He introduces perspective, and gets pictorial effects in the midst of his most vivid decoration. He puts a Japanese panel in a Pompeian setting, and will justify its probability in arguments which embrace the movement of races, and commercial and artistic enterprises before the discovery of America, including the gathering of workmen in the south of Europe with

represents the sunlight breaking through. On the shoulder of the principal figure is what appears to be a white cloak gayly embroidered. This, in fact, is but a peculiar glass whose creamy white surface is sprinkled with bits of red glass introduced at some stage of the smelting. Such selection obviates the use of paint except in special instances, as in the chasing of the cuirass and the head on the Medusa shield. It is of course understood that the faces and hands are painted. No, not of course. The most wonderful work in glass yet done by Mr. La Farge is the head of an old man reading, in the Crane Library, at Quincy, Mass. One thousand pieces are used in this by actual count, and as many more uncounted,



the greater number so small that they had to be handled with pincers. These pieces were united by nine fusings, each at a certain risk. This piece of glass is undoubtedly unique, and its proper place would be in some great museum. On some points not carefully guarded a little paint was required to satisfy minute criticism. But the work demonstrates a hitherto unknown possibility of art in glass.

There is no limit to what can be done in this way in color, since the tints of a cathedral window can thus be brought into a hand's space, as could not possibly be done by leading. What this method of fusing can effect in another way, one of the Ames windows illustrates. It is a group of hollyhocks in bloom, with a bit of brown meadow and a blue sky in the background. The design is copied from a study from nature, and the freshness and exactness in detail of the study are repeated in the glass with as much freedom as might be shown in a water-color painting which, in fact, it resembles. The only leading is in the green bank behind the stalks. The landscape in perspective and the blithe blue sky beyond are accidental qualities in the glass, and by fusing leave nothing apparent but the artistic intention. The most signifi-

cant result of the process is seen in the flowers, whose tints and form are wonderfully varied; although resembling brush work so forcibly they are, in fact, mosaics united by fire. The color is frank and joyous, and there is less reticence in the work than in Mr. La Farge's work in general.

change. This latter quality is an especial recommendation for our migratory people, for an investment in it promises decorated walls wherever one may roam. It is strained upon walls like tapestry, not pasted like paper, and thus may be taken down and removed, like curtains and carpets, with any change of domicile. With all these advantages it is sold at only about the cost of good French papers, and the manufacturers promise to decorate an ordinary sized room—ten feet in height, and twenty by fifteen in dimensions—for from one hundred and fifty to two hundred dollars.

From this cursory description, it may be seen that this new invention covers the ground of two things at the same time. It is both wall covering and wall decoration, and in its latter character has prominent advantages over usual decorations in the fact that its color may be changed, if ever a change in furnishing throws its original hue out of harmony with the general effect of the room. Of course, the "crusta," the cupids, ferns, garlands, sunflowers, lilies and what not, originally impressed upon it, must remain unchanged forever, but a thin wash of color with a new and judicious "picking out," or even a coat of

paint and "flattening" will transform the whole effect into whatever may be aimed at.

The hangings for a room, lately made of this material, were of the daintiest character possible to imagine. Walls covered with the texture of a sultana's tunic could not be more delicate—even a tunic covered all over with huge pearls. Conscious though we are that the chaste designs, set in elegant medallions or straying like sprays of wild brier over the wall, are merely mechanical, the creations of perfect machinery, we cannot help feeling that the conception of the designs upon which we look is often exquisite, and the effect as near artistic perfection as anything can be not wrought out with slow and loving labor of brain and hand. Of the hangings just mentioned, one set was of a pale straw or cream-colored ground covered with "Adam" decorations of pure white. The relief of these "Adam" designs was sharp and clear, as if chiselled in alabaster. They were mostly medallions, reminding one of the famous Wedgwood medallions upon which the best "classic" taste of the eighteenth century found employment, and were preserved from any "setness" or over-regularity of effect by delicate uniting ara-



LEAD LINES OF STAINED GLASS PANELS. BY JOHN LA FARGE.

FROM STAIRCASE WINDOWS IN THE W. H. VANDERBILT HOUSE.

besques, faint as a dream of flowers in one's sleep. These hangings were divided into dado, frieze and filling, each separate, of course, although the varied designs were of one general character.

Another set was the color of pear-wood, the ground the least perceptible shadow of a shade darker than the decoration, which for the filling, was in delicate relief, a light veil as it were of carving thrown over the ground. The dado and frieze were in high relief, however, and were realistic fruits and flowers bound with the tendrils of vines. The veined leaves and full rounded plums and pears were like Grinly Gibbons's carvings upon wood. Still another set, also the shade of newly-carved wood, was covered all over with a fine tracery like the low conventional carvings one sees in choirs of Italian cathedrals. Others again are like Jacobean carvings, sombre and dark, in long panels after the fashion of English manor houses of the seventeenth century, and would seem almost out of place without monumental chimney-pieces of carved marble and chairs and tables of solemnly architectural style.

In fact, the designs for these hangings are almost as innumerable as the forms of art itself. Some are



like Cordovan leather, with rich, strange forms picked out with gold, yet of such gloomy magnificence as makes them seem almost alien in our century. Some are grounds of pale green with broad-disked sun-flowers flaunting over them as if wrought with needle in gold threads. Some are Japanese in design, as

vagrant in form and as decorative in effect as Japanese decorations not born of Japan ever can be. Some are Renaissance, with chubby boys in plump nakedness, looking as if just dropped from some Luca della Robbia plaque, and not yet safe upon terra firma.

With all the conceptions and designs borrowed from all periods of art, the even partial enumeration of which reminds one of a catalogue to the Vatican or Cluny, of course the fact remains that it is not art at all, but what—for want of a more comprehensive term—we may call "artistic mechanism." It is all the work of machinery; if it were not, only princes and palaces could have it. But the designs are taken from good

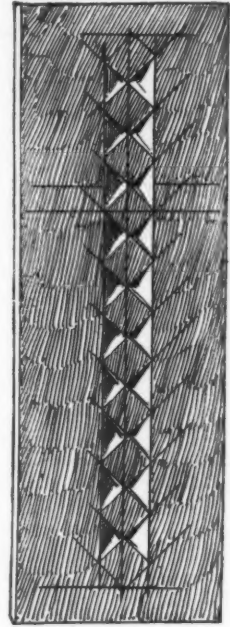


FIG. 1.

models of real art, and the colors are chosen and arranged by the well-trained color sense that belongs only to artists.

#### PRACTICAL WOOD-CARVING FOR AMATEURS.

##### II.

It is the aim of these papers merely to give in the simplest language possible the same instruction that would be given in a series of first lessons. To become an accomplished wood-carver there is no adequate apprenticeship but that of the shop, under the eye of a master workman; but it is hoped by means of these papers to help to a creditable degree of success in a practical household art the increasing number of amateurs who have no other opportunity of studying it.

Wood-carving, as an art, has its limitations, and one who works long in wood will certainly come to feel them. There is so much confusion of art ideas and art theories at this moment—I am speaking of decorative art and its devotees—that perhaps it will be well in the beginning to put carving in its proper place, to give a general idea of what is and what is not fit work for the chisel, and to save the wood-carver from the blunder that so many china-painters fell into and are just falling out of—that of not preserving the distinction between decoration pure and simple and picture-making.

In the first enthusiasm of your work you will feel that you would like to go on, until you could carve heads of women and faces of angels. But when you have worked a long time, and begin to try figure-cutting, you will certainly be dissatisfied with the results. And this will not be merely on account of the amateurishness of the work. The best figures by the best workmen will give you something of the same feeling. Animal forms to a certain extent may be introduced—birds are very beautiful, and you will certainly wish to carve them. The hybrid forms, which furnished the element of the grotesque in old-world and mediæval carving, were effective, though it is difficult to see that they have anything to say to the decoration of American houses. But in the human figure in wood there is always something unsatisfying. The marble bust looks alive. The little groups of terra-cotta in the windows will be your despair. You need not be always saying to yourself, "This is terra-cotta." They are

little brown men and women with keenly lined faces, and alive—alive to the ends of their fingers. But the face carved in wood will keep saying over and over, "I am mahogany. It was a great deal of work to carve me."

In that wonderful journal of the Countess Irma, in "On the Heights," the German novelist expresses this very clearly. The Countess carved in wood, the reader will remember, and it was when she was trying to give the expression of lithe springing life to the little wood chamois under her tool that she said:

"Wood is useful for so many purposes, and is so necessary, that it will not allow itself to be applied to free, independent beauty. As a material for any art or rather for any handicraft, it must ever remain inadequate, and can only appear for decorative purposes. Bronze and marble speak the universal language. A carving in wood has in it something provincial; it always speaks in dialect, and never comes to the full, transparent expression of the highest idea. Wood-cutting is only the beginning of the art. It remains faltering in its expression. Whatever has once had an organic appearance, as a tree, cannot be transformed into an artificial organic structure."



FIG. 2. USE OF THE CHISEL IN WOOD-CARVING.

For our American household carving, then, let us draw on the endless variety of American plant forms and foliage for designs; and while we take every opportunity of studying the best models, beware of a slavish imitation of that which has no place in an American scheme of decoration. For your natural designs, study plants. Learn their tricks and their manners—their "pretty ways of growing." Choose leaves and flowers with a good deal of "outline." Single flowers are better than double, and one soon learns to go to weeds and wild flowers for an individuality that one cannot find in the greenhouse. Perhaps it is that cultivated flowers, like cultivated people, are very much alike.

As the cutting of a conventional design requires only accuracy, it is good material for a first lesson. Take the design in Fig. 1, a simple band of bevelled points, leaving a row of uncut diamonds in the centre. Have your panel of well-seasoned wood. There is nothing better than black walnut, but of course other wood will answer. The softness of pine tempts a beginner—but it is too soft, splits easily and works rough. Clamp your panel to the bench. For laying off conventional designs you will need a rule—a steel "straight edge" such as carpenters use is best—and

a pair of compasses. Get those that can be set by a thumb-screw. An adjustable bevel, which can be bought at any hardware store, will be useful in laying off the diagonal lines. Lay off the design making the diamonds not less than an inch square. A blue pencil is best for drawing on wood.

You are ready now to cut the bevelled points. Take the chisel No. 1, and holding it straight, and setting it at the inside point of the bevel, cut straight down to an equal depth on each side, sloping to the outside edge. Then holding the chisel in the position shown in Fig. 2, cut from the outside edge down to the centre. To cut the point clean, use your narrow bevelled chisel. Always work with the bevelled side of the chisel down, and be careful to hold it flat on this bevel. Otherwise you will wear it off round. Try to cut with a firm, even stroke. One cut is better than two, if it will do the work. Don't worry the wood. Any other simple design may be drawn on the same panel. The first object is to get control of the tool and learn the management of the wood.

CALISTA H. PATCHIN.

IN advertising a new kind of artificial leather to the furniture trade, a Boston company says: "It is manifestly to the advantage of furniture manufacturers and upholsterers to use a material that cheapens the cost of production, while taking nothing from the looks or style of a job." So long as the sham looks like the genuine article, it is apparently assumed by the producer that the honest retailer can have no compunction in foisting it upon his customer. The public may take a hint from this.

CEILINGS of rooms in the home, a writer in The London Furniture Gazette urges, should be decorated with color, as well as, or more than, the walls. "Dark ceilings," he says, "give a cosy effect to a room. In old England the ceilings of rooms were colored as commonly as the walls, and our forefathers would have thought it as strange to leave the ceilings white as to whiten the doors or the walls, and to color everything else in the room. To this day we find deep blue ceilings in some of the houses in outlying districts, where change and fashion are alike unknown."





## LESSONS IN MURAL DECORATION.

## II.

If you have an eye and feeling for color, you will color well and without effort; but if not, all the theories of secondaries, tertiaries, proportional parts, rainbows, prisms or musical chord arguments will not make you color otherwise than vilely, badly, hopelessly and uselessly. If you want to learn, go to nature, and remember that before you can color well you must see well. It is wonderful how many unconsciously-blind people there are, and sometimes how really difficult it is to see. Often you may see a lovely color in an autumn leaf, which perhaps you would pronounce purple; go nearer, it looks brown; pick it, and it turns out to be dark green.

There are a few hints which we really may learn from nature and reduce to art—few, because not possessing her receipt for setting her palette, her medium, vehicle, and materials, we cannot take all the liberties she does. Let us observe first that she almost never uses crude, unbroken color; how she breaks her color, how she obtains those delicious subtle gradations and passages from tint to tint, or hue to hue, is a mystery, but at least observe and grant the fact. At a distance, a rose appears one piece of carnation; look close, and each leaf differs from its neighbor, each leaf is one glow of graduated color. And even in some flowers, where "our lack-lustre" eyes are unable to see the subtle change of tint, nature effects it by light or shadow influencing its position. How to reduce this to practice? In a very partial manner, thus: Let the reader try an experiment for himself. Describe

a circle, and then rubbing up some ceruleum, color it, taking care to apply the color evenly and flat. Now describe a second circle, and on the back of a plate rub up without regard to position small unequal portions of ceruleum, ultramarine, indigo, Veronese green, burnt-sienna, and perhaps a touch of gamboge. While moist, place the paper on which the second circle was described upon this plate and then remove. Now, see which of your circles you prefer, the flat wash of ceruleum or the mysterious splash of all colors mingled—we will venture to say you will decide on the latter. The first is dead, the second flashing with life. And to apply this farther, inasmuch as a wall cannot be decorated by reversing smudged palettes; in painting any pattern where you would have set your palette with one red, one blue and one green, use many tints of the same color. Dip your brush or stencil-tool at random into them, and work them in as you proceed. Do you know, as Cennini would say, what the effect will be? The horror of professional writers and decorators, and the pleasure of all who understand and love color. But remember that this is applicable only in a limited degree. If you have to color a large space, as ground for a diaper, you cannot for many reasons afford to break this, it must be a flat wash, the flatter the better. But you will reserve your broken colors for delicate little pieces—small patterns—the grounds on

which emblems or devices stand, little gems as it were to which your broad spans of flat color may serve as frames and background. And even in large spaces where broken color cannot actually be used, a broken effect may be produced by the judicious choice of colors

white may be opposed to much blue or gray. Black is always improved by the addition of a little blue in which we follow nature, who rarely employs pure black unmixed with other color. Black is after all a relative color and one producible by contrast. Thus, under certain circumstances and effects, Indian red or burnt umber may be made to stand for it where the introduction of anything darker would be harsh and unpleasant.

Of all unpleasant colors, perhaps, emerald green is most so, because it is so terribly self-assertive and resolved, and yet even this has its place and use, which brings us to our last hint. Brilliant colors in great quantity are by no means necessary for brilliant effects, they should be reserved as heightening touches. In coloring, as in life, extravagance demoralizes the mind, and where high colors are used in profusion, the eye refuses to recognize their value and becomes wearied. To prove this, color any simple pattern with vermilion, ultramarine at its full power, emerald green and brown, putting in a little gilding. Then taking the same pattern, use Indian red for vermilion, indigo for ultramarine, white for green, leaving the gold. Note the contrast: one looks dull, heavy and gaudy, the other delicate, and full of light. The battle of color has after all to be fought with the four colors, Indian red, indigo, ochre and white, employing for enrichment, black tempered with umber. If

a good effect cannot be produced with these, the color-box may be closed in despair. Rely on these for your general effect, and employ your brightest color, like jewels, rarely but judiciously. The greatest proof of good coloring is a pleasant sense of warmth and breadth, a perception of general effect to the exclu-

sion of details. If every friend who inspects your design or work fixes on some particular detail for praise, be sure you have made some blunder and paint it out forthwith, cheerfully but firmly. It should not have been so self-assertive.

A good design must be like a building in which each stone has its place and duty. Each several part is incomplete without its neighbor, each lending something of strength, of harmony, of contrast to the other. And again, so nicely must this be balanced that the removal of one part in a perfect design will mar all the rest. As an example, take a Gothic moulding of the decorated period. At some distance, all you perceive is a nicely-balanced mass of light and shade. Come a little nearer, and you begin to make out the prominent features and general arrangement; while, when close, you discover that all this effect is produced by some half-dozen mouldings, fillets, and deep hollows, all working together in their respective positions and harmonizing as one great whole. Remove or alter the position of one, and all is ruined; put light for shade, fillet for hollow, and you change all.

So then in your design, first fix on the general effect you desire, then consider how best you may attain this by the relation, the harmony or the contrast of your several parts. Every design ought to mean something—to have something to say—and to say that clearly too—so, what letters and words are to your thought-containing sentences, each pattern is to your whole design.

T. GODWIN.



DESIGN FOR PEN DRAWING.

in diapering. Thus lighter tints of the ground color may be always employed with safety. Salmon tint on Indian red, light on dark green, vermilion on chocolate, and even the reverse of these, i.e., dark on light, will have the desired effect of mellowing, softening, and breaking color in large masses. And another



DESIGN FOR AN OVER-DOOR.

hint, avoid crude color, mix your tints freely. A green compounded of blue, yellow, brown, and a dash of red or purple will always be far more lovely than any flat color your box possesses. The most agreeable colors are those difficult to name, which seem to tremble on the verge of another color. And this is a



DESIGN FOR PEN DRAWING.

rule absolute, for both white and black are in nearly every case enriched and improved by judicious tempering with other colors. Thus for white, add a dash of yellow or red for warmth, blue or green for coldness, so that a green-tinted white will look best in a pattern where there is much Indian red, and a pinky

\* In an article on "Stencilling in Oil Colors," published last year in the September number of the ART AMATEUR, general instructions were given concerning the combination of colors, which will be found very useful to the reader. It is not necessary to republish them.—ED. A. A.



# ART IN DRESS

## ARTISTIC JEWELRY.

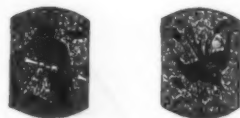
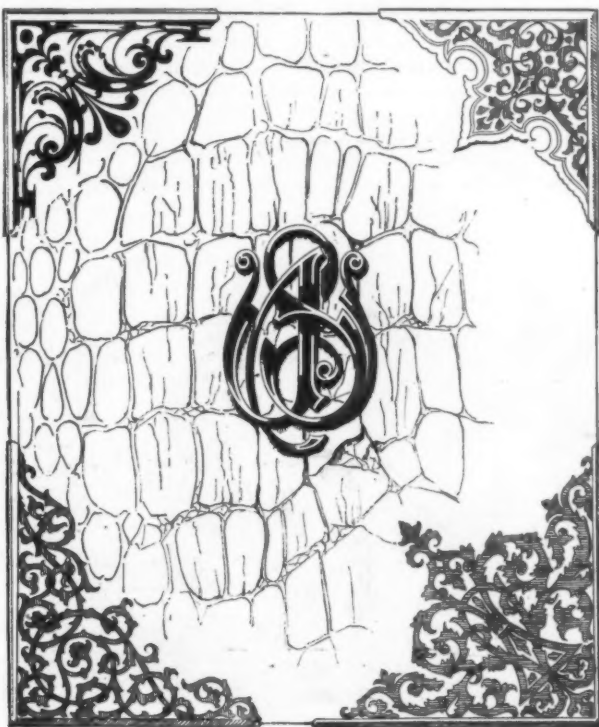


THE series of original designs for artistic jewelry begun in the last issue of *THE ART AMATEUR* is continued herewith. The objects represented below are a bracelet of diamonds (the same design may be executed in gold or silver, chased, without the diamonds); a pair of gold sleeve links, with sapphire or diamond centres; a sil-

place so as to adapt it to almost any purpose); a châtelaine in silver and gold, chased; a second prize medal similar to the previous one; a third class pin or badge, with lamp and laurel, as emblems of science and success; a fourth class pin, for students of mathematics or architecture; and four class rings, the one with the anchor and head of Neptune for a naval school.

These and most of the designs by Mr. Bouché, published in our last number, are conceived with special reference to the requirements of the trade. The production of them does not involve great labor. In say-

them, and to follow them, therefore, is the most emphatic way of saying, 'I am rich.' It is one and the same passion which finds vent among the poorer classes in Brummagem jewelry, and shows itself in rich ones in the display of watch chains, rings and necklets, whose whole value and interest consist in the number of rare diamonds and the weight of gold. Diamonds may be a safe investment, easily convertible into cash, a convenient form of settling money on one's wife, a ready means of advertising one's wealth—but what has that to do with art or ornament? The Indian craftsman may lay claim to art when he



DESIGNS FOR JEWELRY. BY H. L. BOUCHE.

ver pin ornamented with syringa blossoms; a pocket-book with corners which may be easily done in gold or silver and which can be used also for a card-case, portfolio or album; a lace pin of chased silver; a pair of sleeve buttons, silver and black enamelled; another lace pin of silver, chased and oxidized, with colored pearls or stones introduced in the mouth and claws; a class prize or badge for college use, the lamp denoting science and the pond lily and pen readiness in speech and writing; another class prize or badge in Gothic style, specially suitable for a seminary or theological school; a prize medal for a boat race (the oars can be removed and other emblems put in their

ing this, we cannot but regret that the taste of the public inclines so little toward fine and delicate workmanship, as opposed to what is massive and intrinsically valuable, that the manufacturer cannot expend the necessary money for the production of the former, with reasonable prospect of profit. As it would be useless to give elaborate designs with the hope that jewelers would reproduce them, we must content ourselves for the present, at least, with submitting for their use such as they are likely to find useful. Lewis F. Day, in his admirable "Everyday Art," says:

"Outrageous fashions are to some extent kept alive by the fact that only very rich people can indulge in

uses stones for their color's sake. The ancient Greeks and the Etruscans were artists when they beat out their gold so fine that it could be modelled with the fingers and turned to beautiful purposes. Holbein and Cellini proved themselves artists when they gave new value to the precious metals for which they designed. Those, on the other hand, to whom money value is of more account than beauty, can lay no claim to art. The fact that a thousand pounds' worth of diamonds are heaped together without a thousand pennies' worth of art, is in itself conclusive evidence that the wearer does not put on jewels for the sake of ornament."



# CERAMICS

## HINTS TO CHINA PAINTERS.

### XIII.—PALETTES FOR FLOWER PAINTING.



**I**NQUIRIES are often made by those inexperienced in painting as to the colors used to produce certain effects. Such questions are sometimes difficult to answer. A combination of colors, which in the

hands of one would be entirely successful, would with less skilful handling result in total failure. So much depends upon the tone and the proportions of the mixtures of the various tints, that it is difficult to give an intelligible answer to a question as to the method by which a certain effect was produced. As, however, in china painting regard must be paid to the chemical properties of the colors in mixing them, some suggestions in reference to those which can be safely used together may not be without use. If the design to be represented is, as has been recommended, conventional, the coloring need not follow the exact tints of the model, but may be somewhat arbitrarily arranged to suit the taste of the painter. As, however, frequent opportunities will occur for using natural designs when such designs will be in good taste, it is desirable to know what colors will most nearly reproduce the natural tints. I will, therefore, endeavor to give certain arrangements of color, which may be of assistance to the inexperienced.

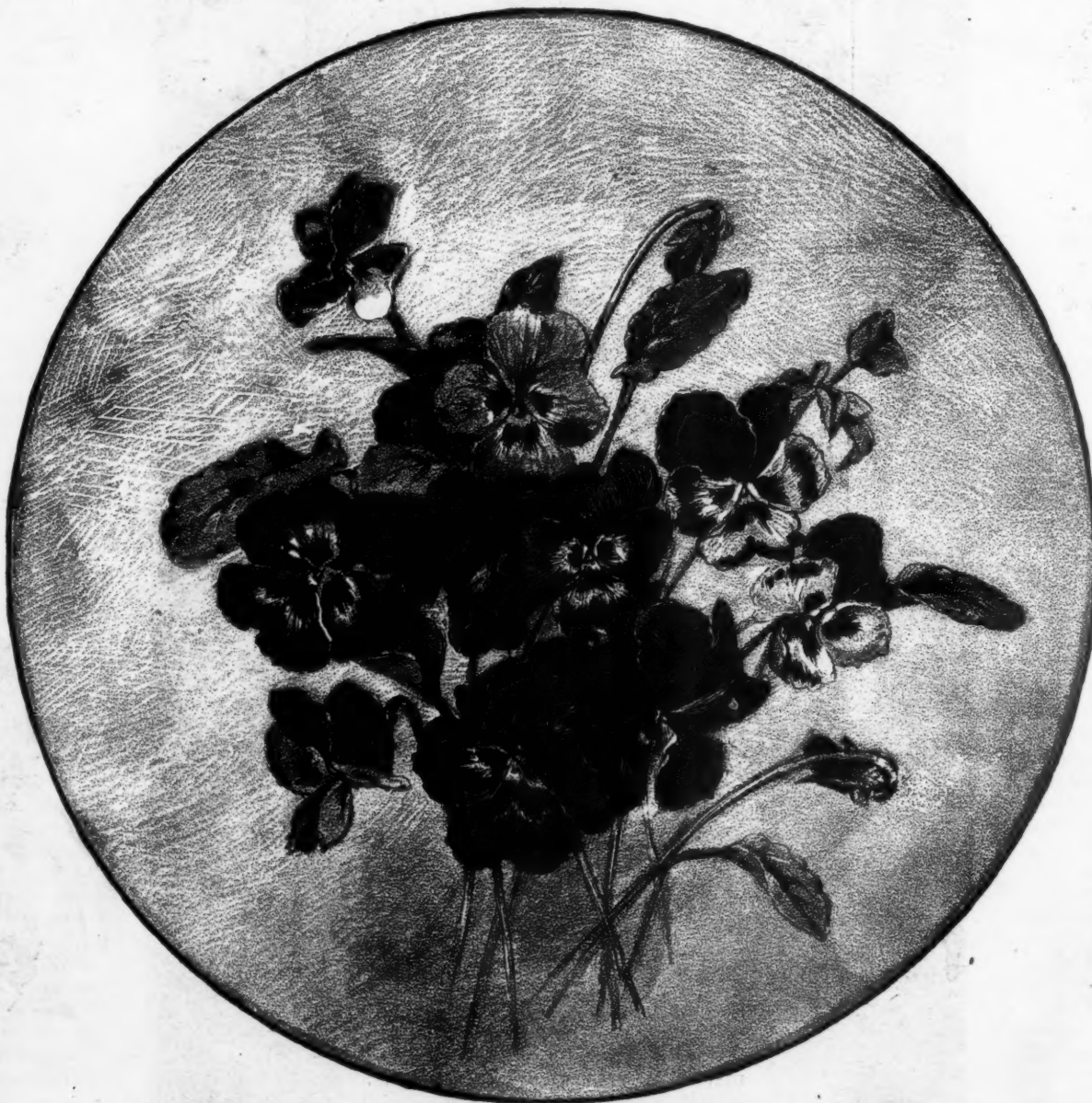
In painting leaves a very good color for the local tint is grass green, which may be heightened in parts by the addition of jonquil or of mixing yellow, the last a somewhat paler yellow than the first mentioned.

For the shaded parts grass green may be mixed with brown green, or the latter color and green No. 36 will make a darker tint. The under sides of leaves which are of a light bluish green, as some rose leaves, may be painted with brown green, and a little deep blue green. Reddish tones seen frequently in the edges of rose leaves or in the young shoots can be given with iron violet. The brown of dead leaves or the points of decay upon green leaves may be painted with dark brown shaded with black. Dark brown subdued with black may also be used for shrubby stems.

Red flowers, such as scarlet poppies or scarlet geraniums, can be painted with the various reds made from iron, but these reds cannot be mixed with the carmines to produce reds which partake of both crimson and scarlet. The brilliant and beautiful

The crimsons are the most difficult to manage, and the most likely to change in firing. They will appear, after firing, of a violet or of a yellowish hue, according as they have been subjected to a greater or lesser degree of heat. They can be shaded with black gray or with black and a little brown green. The most careful management, however, is required to produce good results, and they are on the whole rather uncertain. Purple flowers can be painted with a mixture of deep blue and deep purple, which is more like a dark crimson than its name would indicate, making a combination of a small quantity of the blue in proportion to the purple, as the tendency in all mixtures in which blue, a very strong color, is used is to fire with a predominance of the latter. It must be safer on this account to use deep golden violet for purple flowers. This color may also be used for painting

violets, with the addition of a very little blue, and can be shaded with the same. Purple pansies may be painted with golden violet alone, with silver yellow for the yellow parts and orange yellow for the bright orange part on the lower lip. Golden violet in various combinations with silver yellow will be sufficient to produce all the tints of the ordinary purple and yellow pansy. For the pale bluish purple ones the golden violet may have a very small quantity of blue mixed with it. Those of a bronze purple hue can be painted with golden violet, over which a wash of rouge laqueux laky red is laid. The pansies of a brownish yellow can be painted with brown 108 and silver and orange yellows with touches



DESIGN FOR A PLAQUE. "PANSIES."

BY M. LOUISE McLAUGHLIN.

colors produced by such a combination are lacking in ceramic pigments. The one approaching nearest to a red of that character is deep red brown, a very useful and beautiful color. Pompadour red is also a color resembling it. The scarlet reds to be used for such a color as that of scarlet poppies are capucine red and orange red. The last is a very brilliant color, and can be used with the yellows or with deep red brown, and can be shaded with brown green.

of iron violet. The beautiful brown pansies with veinings and shadings of purplish red can be painted with brown 108 and iron violet. Iron violet is quite different from the color its name would indicate, and very nearly resembles Indian red.

Yellow flowers can be painted with jonquil yellow, mixing yellow or orange yellow, according to the tint desired, and can be shaded with brown green. In the management of the yellows, care must be taken not to



use too much yellow in proportion to the colors with which it is mixed, or it will entirely obliterate the other colors in firing. There are few purely blue flowers, nearly all having some admixture either of purple or green. Forget-me-nots can be painted with deep blue green. Indeed, there is scarcely any blue flowers for which deep blue green would not be a better color than the pure blues. The blues can be shaded with black in such proportion as to produce a light gray.

Good grays can be made with black and a little brown green. It is better in using black for a very light gray to mix a very little deep blue green or brown green with it, as if used alone very thinly it is liable to rub off after being fired.

With the colors mentioned above in varying combinations, it is possible to obtain the colors of any flower as nearly as it can be done with pigments. Although, as has been said before, the difficulty of mixing china colors which will be chemically affected by being fused together in the kiln, renders a greater number of colors necessary than in other kinds of painting, it is better for the student to learn the full capacity of a limited palette than to burden himself with a great number of colors, with the combinations of which he is unfamiliar.

#### XIV.—DECORATION OF PLAQUE AND PANEL.

The colors mentioned in the foregoing article can be used in painting the pansy design, which may be put upon a ground of gold or color. Turtle-dove gray makes a very good background for pansies.

The ground of the cherry blossom design may be tinted with deep blue green which will make a pleasing sky-blue color; the decorative effect will be increased by the addition of more green (brown green) than the color already contains. Or the whole ground may be painted thickly with deep red brown or with iron violet. The design is to be scratched in after the ground has been finished. For the flowers leave the white of the china for the highest lights, and shade with gray made of black and a little deep blue green; make the centres brown green, stamens permanent white (or scratched) with anthers of mixing yellow. Branches brown and black.

M. LOUISE McLAUGHLIN.

#### MODERN POTTERY AT BETHNAL GREEN.

THE ceramic collection at Bethnal Green has an interest apart from the more extensive one at South Kensington, of which it is a branch, in being entirely modern, and in thus giving the very latest phases of the history of the art it represents. Upon entering the Museum the visitor's eye is immediately attracted by brilliant cases which seem to have caught the rain-

the art of to-day has no reason to yield an iota in prestige to that of any other time.

The collection represents many countries, and shows the art of many obscure but beautiful continental manufactures, as well as abundant specimens of the best contemporaneous foreign and English ones. Among the rest is a case of modern Italian peasant salience, and one also of Portuguese, the latter grave in color and coarsely quaint in form, the former, seen in masses,

of a peculiarly soft sunny glow—more like shimmer than blaze of sunniness. In detail the yellows seem copied from the lemons and oranges of their native country, while the blues are like Italian skies, the greens like olive groves, and the reds like the hearts of pomegranates. Only these four colors seem in the hands of the workmen, but their use of them proves that the color sense continues vigorous among a people whose once foremost place in art has long been lost to them. The body of these Italian wares is usually a grayish cream color, with a thick metallic glaze within which the simple colors weave wondrously vivid harmonies. The designs show a naïveté absolutely infantile. Curiously enough the forms, although sometimes crudely fantastic, are oftener strongly reminiscent of antique classic ones, and the Neapolitan oil jug of to-day and the cup from which the campagna peasant drinks his thin wine are really the amphora and tazza of ancient days clumsily reproduced in modern clay. In studying these interesting objects one wonders that Americans who travel abroad do not make collections of the peasant wares of the countries they visit. Such collections would have a varied interest in which the artistic element would not be the least.

One case contains several examples of Swiss wares, another of Swedish, neither of them largely known in the ceramic world, although each has strong claims to artistic consideration. One is the Swiss Heimberg, an enamelled earthenware, of which the specimens here were brought from the Exhibition of 1878. Heimberg is a small rural commune in the Canton of Berne, and its manufactures are chiefly the commonest pottery. The potters themselves are field laborers who cultivate the land during summer, working in the potteries only during the winter season. The decorations, however, show professional hands and developed taste, although

the warm colors have often what may be described as a sort of unfused richness, that is, individual richness without strictly harmonious blending into depth and tone. The decorations are floral, conventionally treated, with broad flat spaces of petal and leaf enclosed within sharp outlines, and oftenest laid upon a dark chocolate ground. Many globular-shaped jugs are divided vertically by beaded lines, the spaces between filled in with different colors, and variously decorated with



DESIGN FOR A PANEL. "CHERRY BLOSSOMS."

BY M. LOUISE McLAUGHLIN.

THE vase illustrated on page 20 is decorated under the glaze, in Bennett style, by Mrs. Laura B. Morton, of New York, formerly a pupil of Bennett, and now herself a successful teacher of ceramic and other painting. It is a piece of large size, but has come out scathless from the many vicissitudes of firing, and technically is almost perfect. The decoration is simple and boldly and effectively treated. The hollyhocks are red and yellow against an olive-brown background.

how and broken it into a thousand elegant and graceful prisms, grouped for picturesque effect. These cases hold many triumphs of modern ceramic art, articles bought from the great exhibitions of the last few years, some from our own centennial, others presented by national museums in various parts of Europe. Grouped as they are without reference to schools or styles, but purely for artistic effect, the result is dazzling, and impresses one with the conviction that surely



raised ornaments under the thick lustrous glaze. The prevailing features are blue, pansy-shaped flowers, and floral stars, or star-flowers, the color of old gold. Several jugs are of antique shapes, creamy green in color, painted with flowers in polychrome; and the whole ware has a massive effect more Teutonic than Gallic.

The better known Rörstrand faience is represented in about the same proportion. This Swedish manufacture has been in operation since 1725 with varying fortunes and artistic results. At first the products were chiefly imitations of Oriental and Delft ware; the forms were simple and sometimes ornamented in relief, but usually in blue camafeu. Later, when the faience with stanniferous glaze was abandoned, the ware became of finer quality, with fruit, flowers and leaves in relief, the colors being applied upon the glaze in the rococo style. Several very beautiful specimens in this Bethnal Green collection are painted with delicate flowers and grasses, on dark blue ground, and are almost as imaginative in effect as the mystic waving of feathery boughs against a moonlight-midnight sky. Other specimens, iron stone china, are decorated with set regular figures somewhat like stars, interspersed with small blue leafless, stemless forget-me-nots, the general effect attaining to a dignity and a sombre harmony of color scarcely to have been looked for from such a modest scheme of decoration.

Still another little known faience here represented is the faience de Gien. This is glazed white earthenware in which the Renaissance style of decoration, in polychrome, is conspicuous. It shows arabesques of flowers, cornucopias, sea-horses and chariots, water plants, birds and grotesque terminal figures, and is sometimes mounted in massive mouldings of dark blue. Of later years at Gien the old decorations of Rouen and Moustiers have been much imitated, both in camafeu and in polychrome.

The Irish porcelain, called Belleek, from the place of its manufacture, is of only recent date, having been made for only about fifteen years. The body is an ivory-like porcelain, the results of the simple vitrification of feldspar and china clay. The glaze is glittering and iridescent, and the whole object has the appearance of having been bathed in a solution of mother-of-pearl. The designs are principally marine in character, dolphins, sea-horses, tritons, nereids, aquatic plants, shells, the sea-urchin, coral and rock work. The modelling is delicate without vagueness or uncertainty, and the forms are original and graceful.

One sees here also a number of specimens of modern Russian faience, heavy in form and unpleasant in color; but with a certain stolid gravity of appearance not without impressiveness. The articles were presented by the Moscow Museum, and are some of them of tankard form and limited in decoration to three colors, blue, chocolate, and black. The designs are moulded and arranged in a sort of appliqué, reminding one of Byzantine embroidery. The body of the object is generally of a hard, sharp blue; upon this is laid a band of chocolate-red, on which are raised Byzantine-like traceries of black. The knobs, rims of covers, mouldings, and handles are also of black—which always plays an important part in Rus-

sian decoration. A huge Russian plate is of the same eye-assaulting blue with appliqué of green "braided" with black, the wide rim of alternating green and blue spaces, the blue braided with yellow, the green with coral. These all came from the Vienna Exhibition of 1873.

It is interesting to notice in this collection the many imitations of the Oiron or Henri Deux faience, both by English and continental potters. The Minton imitations are the most celebrated, but a candlestick by Rondel of Paris is far better in artistic reproduction than anything contributed by the more renowned firm. This earthen-ware candlestick is of a creamy ground inlaid with arabesques of reddish-brown and black, with projecting modelled masques, and scrolls from which depend festoons of mottled green. The base is copied from a cup in the Louvre, the rest from a candlestick in the collection of Baron Gustave de Rothschild. In a certain meretricious likeness to the original Oiron it falls short of the Minton work, being far more

Pompadour period, some splendid Copeland vases are conspicuous. One is a tall vase with cover of the palest sea green, painted with pale, fair flowers, such as grow where no vulgarly vivid sunshine comes—with golden children for handles—and a splendid painting after Turner set in the face as a medallion. It seems quite too good for human nature's visual food and forms a striking contrast to the robust vigor of an Italian vase beside it. This Italian vase is of enamelled earthen-ware, bottle shaped, bleu-de-roi ground, with white floral decorations boldly sculptured in full relief.

M. B. W.

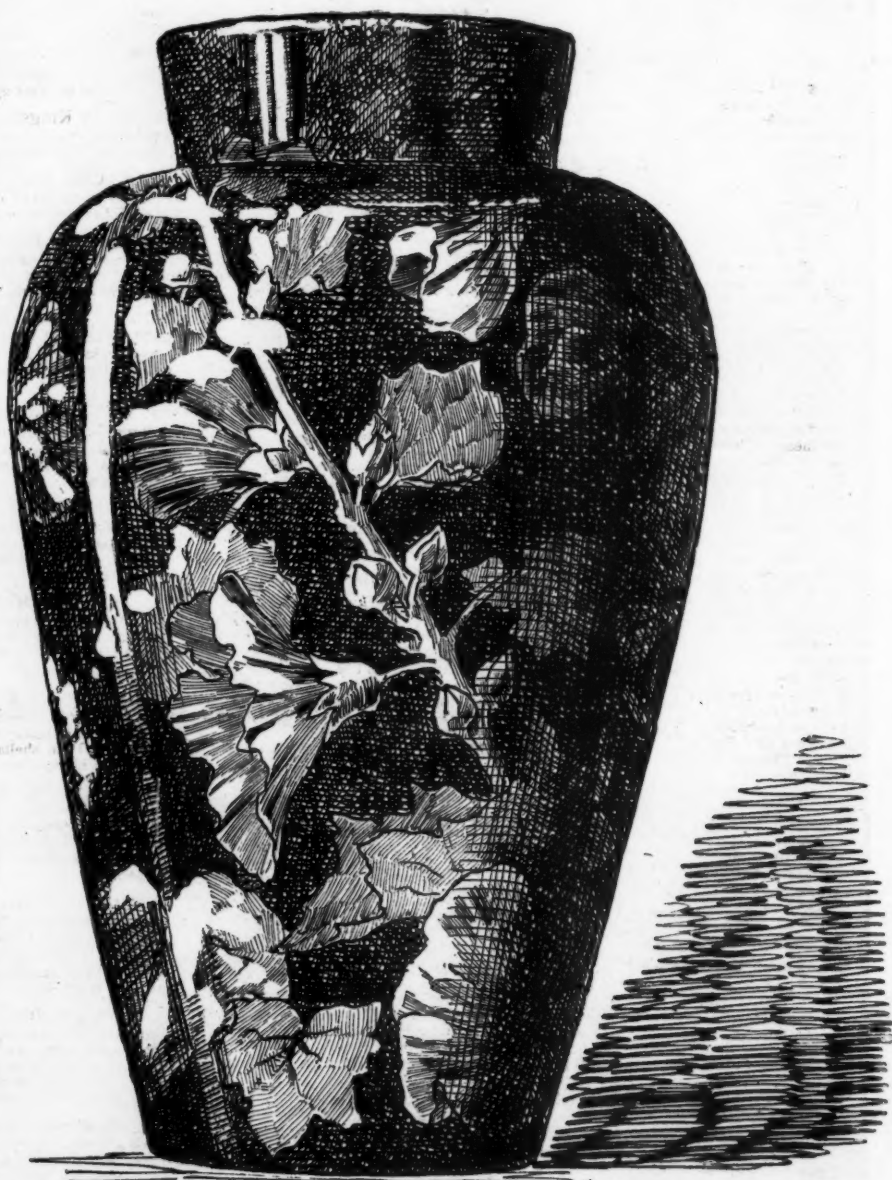
## Correspondence.

### OIL PAINTING IN LIMOGES STYLE.

F. V., BOSTON.—The "I. U. G. Limoges glaze" you see advertised is a special medium to be used in painting in oils on pottery and papier maché.

This glaze is retained when it becomes dry, and it is claimed that "there will be no shelling off and no deterioration of lustre for a very long time." The process is in imitation of the barbotine or Limoges underglaze decoration. Directions for using the glaze are given in a circular issued by the manufacturers, Janentzky & Co., of Philadelphia. The following suggestions as to the choice of colors for backgrounds and flowers may be found useful to the amateur who has no teacher:

For a brown background use burnt sienna, Vandyck brown, burnt umber and yellow ochre, with a little white, clouded together. For deep blue or cobalt take Prussian blue (clear), a medium shade of green, made of Prussian blue and yellow ochre, with white. Tone down at the base of the vase in soft shades of light red, yellow ochre and white (quite light). This is also effective for flat painting, bringing out strongly designs of flowers and leaves. For a gray background take ivory black, burnt umber for dark shades, and with light red, Prussian blue, yellow ochre and white make soft gray clouds to blend in. For olive take burnt umber, Prussian blue and ochre, and shade in different tones by adding white. Sometimes a light blue clouded top can be shaded down into an olive base, or the reverse, and this is very suitable when white flowers are to be made for decorations. For Safrano roses use vermilion, Naples yellow and white; sometimes a little chrome yellow gives a brilliancy to the shade. Paint a delicate tint, and make the heart of the rose of a deep shade, and dash some of the deepest shade at the base of the outside petals, and occasionally through the rose at the base of the petals. For Marshal Neil roses use chrome yellow and white, and by adding a little blue for shade, and mixing it with the yellow, a greenish tint is formed, which is natural, and gives all the variety to the tone required. All curled-over petals paint quite light in tint. Hermosa roses may be painted by taking rose madder and Cremnitz white for the body, with crimson lake, clear, for the deepest parts and dashes through the rose. Do not paint the leaves too vivid a green; preserve strong light effects by very light shades, sometimes of a blue green, sometimes more of a grass color, and heighten the base of leaves and stems, sometimes the edges, with rich shades of burnt sienna (clear). Observe the same general rules for mixing. Janentzky & Co. add in their circular: "Use no color alone without I. U. G., and if plenty is used, no extra glazing is required, for there will be a most beautiful gloss embodied in all the painting. This preserves the colors and holds them up in the glaze always on the surface."



HOLLYHOCK VASE. BY LAURA B. MORTON.

(SEE PAGE 19.)

rough in surface manipulation and more solid in color than its original, and quite without those showy graces which make the Minton Oiron merely Oironized Minton. Minton Oiron shines with a glassiness the ivory Oiron never knew, and its black inlays are to its original like ink to wine. The Wedgwoods also put forth an imitation of this rare and exquisite faience de luxe, one much less attractive than that of the Minton and equally insincere, being scarcely more than "a memory in black and white." Its inlay is principally geometrical in form with Greek keys, and its general effect is stiff and cold.

All the modern English manufactures are well represented. Among them for a highly refined and polished elegance of coquetry, so to speak, worthy of the finest

### CEMENT FOR MENDING TERRA COTTA.

B. T. B., NEW YORK.—Janentzky & Co., of Philadelphia, recommend the following recipe: Take equal parts of air-slacked lime, reduced to powder, and cottage cheese, and rub together with a table-knife, on a piece of glass or plate, into a thick paste. Apply as soon as mixed to the parts to be joined together, as it hardens very soon and becomes useless. Cottage cheese, as is generally known, is the product of curdled milk with the whey strained off of it. If it is not to be had, substitute the white of an egg.

### THE "INK-PHOTO" PROCESS.

M. B., Boston.—The process is one for reproducing photographs in lithography. It is claimed that it has the advantage over ordinary photo-lithography, of being able to express half tones and delicate shades. An "ink-photo" when printed is found to be made up of a kind of stipple, more or less dark, according to the requirements of the picture. In copying a colored drawing or painting, the usual false effects of reds and yellows coming too dark occur, as in taking a silver print, but when the "ink-photo" is once upon the lithographic stone the false tones



can be modified, and whites scraped out or black touches introduced wherever deemed necessary. "Ink-photos," it is said, can be printed by steam at the rate of several hundreds an hour. The process, we believe, is an English invention, which, so far as we know, has not yet been introduced in the United States.

#### BOUGHTON'S "TWO FAREWELLS."

SIR: I have the three well-known companion engravings entitled the "Two Farewells," the "Pilgrim Exiles," and the "Return of the Mayflower," published by Knoedler & Co., of New York City, in 1875. I should like to know what particular incident is represented by the engraving called the "Two Farewells."

ANSWER.—George H. Boughton's "The Watchers, or the Two Farewells," engraved by Mottram and published by Knoedler & Co., represents an imaginary scene without any particular historical significance. It is a composition of two figures and a landscape. Under a gray sky charged with chilly mist, stretches the curved outline of a gloomy bay, surrounded by low and rolling hills. Standing near a cove of the shore are two pensive women. In the offing is seen a gleam of afternoon light on the water, and crossing it is the dim silhouette of a departing ship, on which the strained attention of the watchers is concentrated. Both women are in the quaint and picturesque dress of a century ago—the robes that Gainsborough and Romney painted. The one in front, who wears a dark costume, folds her hands in melancholy acquiescence; the other, farther from the spectator, expresses a more poignant feeling. Robed in white and standing in an attitude of momentary animation, she waves her handkerchief long after the expiration of the last hope that it can be seen longer from that distant deck. This woman is a type of beautiful anxiety—one would say, a heroine chosen from among the mothers of the Revolution, watching the departure of some mission of hazardous diplomacy toward a foreign court.

#### PHOTOGRAPHING AT MIDNIGHT.

SIR: At midnight on Tuesday, May 1st, at the Madison Square Theatre, a feat was performed which may be considered as marking an era in the history of indoor photography. At that time and place B. J. Falk, of this city, took the first successful photographs ever made of a stage with its scenery and with the actors in their positions at one of the important moments of the play. The scene chosen for reproduction was that of the second act of the "Russian Honey-moon," now playing at that theatre; and the actors were grouped for the picture upon which the curtain falls at the end of the act. Twelve negatives of different sizes were obtained, in four exposures, Mr. Falk having three cameras in use at once. The pictures are satisfactory in every respect; whether considered from the pictorial, the chemical, or the mechanical point of view. The outlines are sharp and clear, the details well brought out, the expressions on the faces successfully caught, and the contrasts of light and shade effectively reproduced. The few similar attempts made previous to this of Mr. Falk's have failed for many reasons, not the least being an insufficiency of light and the use of the wrong kind of lens. Mr. Falk employed thirty Brush electric lights; the lamps being, under his direction, so distributed as to produce, greatly intensified, the light and shade effects ordinarily used in the scene. The lenses used were the Dallmeyer Rapid Rectilinear. These are somewhat slower in action than those used by others in previous attempts; but were chosen by Mr. Falk because they would produce a picture which would be clearly defined in all its parts, and because they would not so defect the extreme outer vertical lines of the scene as to give them an appearance of curvature. The times of exposure varied from eight to eighteen seconds.

C. F., New York.

We have seen the photograph referred to by our correspondent, and find it excellent. About thirty figures are shown in the scene. Some of the faces, naturally, are somewhat out of focus, as would be the case, with so large a group, in an ordinary photograph. But the picture is in all respects equal to one that could be taken under similar circumstances in the daytime. C. F. is quite mistaken in supposing that this is "the first successful photograph ever made of a stage with its scenery and with the actors in their positions at one of the important moments of the play." A similar thing was done in Liverpool, England, about two years ago, during the performance of "Far from the Madding Crowd," at the Prince of Wales Theatre, as was duly noted in THE ART AMATEUR at the time.—ED. A. A.

#### BACKGROUNDS OF OIL PORTRAITS.

PALETTE KNIFE, Boston.—(1) The introduction of any accessory in the background of a simple bust portrait is objectionable. (2) Certainly we do not approve of the background of a portrait with the old-fashioned dark arrangement on one side of the head and light on the other. It is purely artificial, and is no longer adopted by the best painters. The fallacy of the arrangement may be made apparent at once if the artist will attempt to extend the application of the principle to the full length figure. (3) A softener is sometimes used to unite the gradations of the background, but it is not safe for a beginner to use it, as he is pretty sure to produce an effect of flatness, which it is important to guard against. A clean, long-haired brush may be used to reduce small ridges of color too prominent.

#### WASHING EMBROIDERED TABLE LINEN.

Miss E. F. R., Easton, Pa., writes that she has found Florence etching silks very effective in decorating table linen, and asks if we can give any method by which linen so embroidered may be washed without fading in the least. We cannot. With such a variety of colors as are furnished, no process of washing could be described which would be equally good for all. We recommend our correspondent to wash her table linen with tepid water and Castile soap, and to choose for colors black, brown, blue, old gold, gold, yellow or pink for the embroidery. These colors in Florence etching silk will bear much washing without apparent loss of beauty, and will come probably as near to her ideal as is possible at present.

#### MOUNTING SEAWEED.

E. M. C., Brooklyn, N. Y.—The simplest and most satisfactory way to mount seaweed is to float it upon pieces of card-board cut into panels of the proper size and shape. First put the seaweed into a basin of water to moisten it thoroughly; then have ready a large flat dish or plate also filled with water; put the piece to be mounted in the plate, and let it spread out, then quickly slip under it the card-board, raising it out of the water at once, and the seaweed will almost arrange itself upon it. Let the water drain off, and with a fine needle spread out carefully any little fine branches that may need fixing. Lay the cards flat to dry, where they will not be disturbed, and the seaweed will be found perfectly fastened without using glue, which only draws and discolors the paper.

#### CHINESE GOLD LACQUER.

B. F. D., Cincinnati.—An excellent imitation of the celebrated Chinese gold lacquer may be prepared by melting two parts of copal and one of shellac, so as to form a perfect fluid

mixture, and adding two parts of hot boiled oil. The vessel is then to be removed from the fire, and ten parts of oil of turpentine gradually added. To improve the color, an addition is made of a solution in turpentine of gum gutta for yellow, and dragon's blood for red. These are to be in sufficient quantity to give the desired shade. The Chinese apparently use tin-foil to form a ground upon which the lacquer varnish is laid.

#### "TONE" AND "VALUES."

K. M., Forsyth, Ga.—(1) It is a very difficult matter to give a comprehensive definition of such a subtle quality as "tone," which is rather felt than expressed. The word "tone," in an artistic sense, is used to convey the general impression of a pervading tint irrespective of color, light or shade. Thus a picture is said to be "low in tone" or "high in tone." A room may be very rich in tone, or quiet in tone, though there may be a variety of objects in it, differing in color. (2) The term "value" is used by artists to express the comparative relation of tones (not tone) to each other irrespective of differences in color. There may be several colors in a picture all of the same value, or a picture may be entirely in monochrome, but there will be the same differences in values to be studied. For instance, in making a study of several objects—say a vase of flowers against a curtain—it is necessary to observe whether the value of the vase is light or dark against the curtain, whether the flowers as a mass are darker or lighter in value than the vase, and so on. A correct study of values is of inestimable importance to the artist as the best quality of a picture, its truth to nature, depends upon a just appreciation of its values. (3) "In olio" is an Italian expression, meaning simply "in oils."

#### PRONUNCIATION OF SOME ARTISTS' NAMES.

S. T., Brooklyn, N. Y.—The name of Millet, the deceased Frenchman, is pronounced "Millay." The English painter, Millais, pronounces his name in the same manner. The name of Mr. Frank Millet is pronounced as it is written. The name Tadema is Dutch. It is pronounced "Tadymar," the accent being on the first syllable. The name of the English artist Fildes is pronounced "Fyledes," not "Fillides." Mr. George W. Boughton, we believe, pronounces his name Bo-ton, with the accent on the first syllable, and the last syllable short.

#### VARNISHING OIL PAINTINGS.

FINLAND, Albany, N. Y.—When your painting is a year or two old you might give it a coat of mastic varnish. But do not do it much before then. If applied too soon mastic varnish will cause the surface of the picture to crack, and perhaps turn dark. To give a temporary effect of additional brilliancy to the colors, use retouching oil varnish, diluted with alcohol if too thick. This may be applied as soon as the painting is thoroughly dry.

#### PHOTOGRAPHIC DRAPERIES IN OILS.

S. S., Montreal.—In painting photographs in oil the scale of colors for draperies is nearly the same as in water-colors, but instead of gamboge use yellow ochre and ochre yellows, and Prussian blue for indigo. The shades being laid in are met by half tones and lights, and are blended with a softener. The shadows are then finished by glazing, and the lights by scumbling over them.

#### THE FIVE BLIND TRAVELLERS.

F. T., York, Pa.—The story of the blind travellers carved on your Japanese netsuké is as follows: "Five blind travellers find themselves at the ford of a stream; to avoid all getting wet in the crossing, they arrange that two shall wade across with the others on their backs. Two wags overhearing the discussion take the place of those to be carried over; the latter, after hailing and waiting for their companions in vain, cross over, and as they are further exasperated by being told that they have been carried across, a general altercation takes place, which ends in confusion and blows."

#### MEGILP.

BARTON, Chicago.—Megilp is a mixture of oil and varnish. It is sold in collapsible tubes like those containing colors—very convenient for out-door sketching. For in-door use, you might make your own megilp. It is a very simple process. Take two-thirds of pure mastic varnish, and add one-third of the best pale drying oil. Mix and incorporate until a jelly-like consistency is attained. It is then fit for use, but it is better after being kept a few days. Keep it free from dust in a small china pot with a lid.

#### SOME PALETTES FOR FLOWER PAINTING.

M. N.—Marshal Neil roses, with their rich deep creamy yellow tones, may be painted in oil colors by using yellow ochre, light cadmium, vermilion, raw umber, and cobalt for the general color, adding, of course, white where needed. Make the shadows with ivory black, cobalt, raw umber, orange cadmium, and burnt Sienna.

S., Ridgefield, Conn.—To paint the deep red of Japan or Chinese quince blossoms use madder lake, vermilion, yellow ochre, and raw umber, with white for the general tones, adding burnt Sienna and black for the deepest accents. The yellow centres are made with yellow ochre, silver white, orange cadmium, vermilion, and raw umber.

#### CHINA PAINTING.

B. S., Chicago, asks for some suggestions for combinations of colors for ceramic painting: Sky-blue and pale orange; dark blue and deep orange; turquoise and violet blue; pale yellow and lilac; carmine and water green; purple with warm ochreous shades and yellow. Grays go well with any color.

HARTLEY, Providence, R. I.—(1) You need not be afraid to mix purple or carmine with green to shade foliage. (2) In flower painting, the handling is always done the way of the petals, converging toward the centre. (3) Landscape is not traced. Draw it in very lightly, so that the pencilling may be no obstacle to the painting.

MRS. R. G., Greensboro, N. C.—(1) The easiest way to fasten in a set of fireplace tiles temporarily would be to use a very strong glue for the purpose, or they may be set in a narrow flat wooden frame, which could be painted any color desired. (2) In painting a dinner set, the designs should be in some way appropriate. For instance, the fish plates could be decorated with different kinds of seaweed, or else lobsters, crabs, turtles, fish, or shells. The meat plates may have animals' and birds' heads, such as hares, deer, and other games, quails, pheasants, and the like. For the dessert dishes, of course, fruit would be best, such as peaches, plums, grapes, cherries, strawberries, blackberries, and raspberries. About six designs for each course could

be duplicated, though it is desirable to have a separate design for each plate. The tureen could be decorated with a design of seaweed partly following the edge, grouping about a centrepiece of handsome shells. This would be appropriate, as a tureen is generally used only at supper for stewed oysters or terrapin. For dinner the soup is served from a sideboard, and the tureen is not placed on the table. Generally a dozen of each size of plates is sold in a set.

A. T. S., Trenton, N. J.—In a smooth sky, starting with pale yellow, and graduated by imperceptible degrees into blue, the blue may be laid directly, and allowed to die away on the white of the china, the darkest part beginning at the top, and becoming graduated by thinning, which is very easily done with a dabber; it is fired to fix it, and after this gentle firing the yellow is laid, which is also graduated with a dabber, beginning from the bottom, in such a way that when the white of the china has disappeared, the sky may be fired with the rest of the painting.

#### SUNDRY QUERIES ANSWERED.

T. J., Trenton, N. J.—Ampoule is a small bottle used in the Roman Catholic Church to contain consecrated oils.

M. E. D., Minneapolis.—In painting on plush, the best preventive of cracking is to apply the paint as thinly as possible.

STENCIL, Plainfield, N. J.—Crimson may be made brilliant with vermilion, and deepened with blue or Vandyck brown.

B. H. H., Troy, N. Y.—A beaker-shaped vase is cylindrical except at its mouth, where it widens like the large end of a trumpet.

B. F., New York.—All the materials for tapestry painting may be had of M. T. Wynne, 75 East 13th Street, or of C. S. Samuel, 42 West 23d Street.

J. H. B., Kingston.—Rice paper comes in tablets for painting upon in water-color. Tablets of porcelain are also used instead of ivory for miniatures.

F. F., Charleston, S. C.—Fine gray stoneware clay is the best for modelling. It can be bought at any stoneware pottery for two or three cents a pound.

BENTON, J., Toledo.—You could restore your ivory carving to its original color by covering it with a glass and exposing it to the rays of the sun; but you would make a great mistake in depriving the work of the tone age has given to it.

P. F. J., Cleveland, O.—No tint of any description should be brought in immediate proximity to the complexion. There should always be a band or filling of black or white. Only persons of very fair complexion should wear black next to the skin.

F. D. T., Brooklyn, N. Y.—A "Tassie" is a certain artistic reproduction in glass and wax of famous cameos and intaglios, so-called from an Englishman of that name who made a specialty of such casts. Tassies are now much prized by connoisseurs.

F. T., Hudson, N. Y.—(1) Full directions for etching on pottery and porcelain were given in the September and October numbers, last year, of this magazine. (2) "Robertson's Medium" may be used for painting in oil on satin. Ox-gall is only used with water-colors.

E. E., New Orleans.—The best Turkish, Persian, and Indian rugs are made by hand, of pure wool, and are so thick that if a hot coal should fall on one of them, the charred portion, which, in the case of a Brussels carpet, could never be effaced, would soon disappear.

MRS. R. F. W., Colorado Springs.—To stain Georgia pine a brownish cherry color that will not wear off easily, dissolve Bismarck brown in alcohol, and apply one coat to the wood. Then shellac the surface and finish with oil and a thorough rubbing down.

PHOTOS, Troy, N. Y.—Full directions for amateur photographers were given in our May and June numbers last year. The outfits furnished by the Scovill Manufacturing Co., 421 Broome Street, N. Y., are reasonable in price and quite suitable for taking out-door views. Write to them for their free manual of instruction.

TOURIST, Boston.—You may safely purchase objects of art of either of the London firms you name. Edward Joseph makes a specialty of rare porcelains, ivories and miniatures. His address is 158 New Bond Street. Mr. Davis, besides being a dealer of high standing, is a professional expert. His address is 147 New Bond Street.

BERTRAM, New York.—To make embroidery paste, take three table-spoonfuls of flour, and as much powdered resin as will lie on a silver quarter; mix them smoothly with half a pint of water, pour into an iron saucepan, and stir the mixture until it boils. Let it boil for five minutes; then turn it into a basin, and when quite cold it is fit for use.

SUBSCRIBER, Cambridge, N. Y.—(1) Animals' heads are used a great deal on fans at present; also, butterflies, birds, spiders, and beetles. With a little ingenuity and some knowledge of drawing, some very quaint and interesting designs may be evolved. Little Kate Greenaway figures are quaint and pretty on fans, and flowers are always acceptable. A pleasing design is a branch of peach blossoms on the left-hand side, with a spider in his web occupying one corner of the fan. (2) It is not necessary to "size" the whole surface of momic cloth before painting. Prepare the ground work of the design, only within the outlines, by going over with a solution of gum arabic the surface to be painted on. (3) If shellac does not dissolve in alcohol, the fault is probably in the alcohol, which, if not kept tightly corked, will lose its strength.

SIR: What is "brown red" said to be used by Couture in portrait painting? I do not find it in any catalogue. (2) Where can the canvases for very large pictures be bought? I can learn of none more than four feet and six inches in width. Are they not pieced together in some way, and if so, how?

Mrs. J. S., Wilseyville, O.

ANSWER.—(1) The "brown-red" referred to is a favorite color among French artists, and is known as "brun-rouge." It will be found among the French colors, especially those of Hardy-Alan, imported by P. J. Ulrich, of this city. The tone of brun-rouge is very much like the light-red of Winsor & Newton, only a little richer in quality. (2) Very large canvases must always be ordered specially of some dealer in artists' materials. The canvas comes in very wide rolls, and is stretched on a stretcher of any size desired. It is quite possible, if living at a distance from any large city, to order the canvas sent in a roll, and then have a stretcher made by any carpenter, who will be able to stretch it also if properly directed.



C. Q. J., Idlewood, Pa.—(1) We do not know of any photographer near Pittsburgh who makes solar prints. The Moss Engraving Co., 535 Pearl Street, New York, will supply you. The price for life size head is about \$5, with strainer. (2) Louise McLaughlin's little book on Pottery Decoration, published by Robert Clarke & Co., Cincinnati, will give you the information. The price is \$1.

A. S. T., Troy, N. Y.—Painting in "flat tints" describes the method of imitating colored objects by tracing the outlines of the different parts of a model, and coloring them uniformly with their peculiar colors. There is no attempt at light and shade.

PARSON B., Cleveland.—To remove, in your water-color landscape, a portion of color in order to introduce a figure, wet the part with water, and after it has soaked a while press it gently with a soft cloth, and, when dry, use a crumb of stale bread or india-rubber.

B. N., New York.—Cussans's "Hand Book of Herakry," published by Chatto & Windus, costs \$2.50. Scribner & Welford sell it.

T. E., Troy, N. Y.—(1) Full directions for painting photographs in oil were given in the August number, last year, of THE ART AMATEUR. (2) Landscape drawing in pastel was described in the same issue.

BARTON, Trenton, N. J.—For painting in monochrome or "en camaieu," as it is sometimes called, the two easiest colors to be used are red-brown and iron violet. Sometimes, in order to make the effect stronger, one or two other tones are added to the principal colors.

## LITERARY NOTES.

THREE remarkably fine "Books of Hours," all of the fifteenth century, were bought at the recent Remsen sale by Mr. J. W. Bouton. The first of these was a superb vellum missal of the Dutch School, measuring six by eight inches, and containing 165 pages. It belonged to the monastery of St. Gertrude at Amsterdam, and afterward to the Duke of Sussex, son of George III. The seven beautifully drawn and vividly colored illuminations, each occupying an entire page, represent respectively King David praying, the Annunciation, the Descent of the Holy Ghost, Jesus overcoming Satan, Jesus in the garden, the Crucifixion and the Ascension. The manuscript is written in fine Gothic characters, every capital being ornamented and the initials highly illuminated in gold and colors. The second Book of Hours, which consists of 240 pages of manuscript, five by seven and one-half inches, is illuminated in gold and colors on vellum, with fourteen large paintings and forty-seven small miniatures. The pictures include portraits of the Evangelists and numerous sacred subjects, such as the Incarnation, Visitation, Adoration of the Magi, Flight into Egypt, Beheading of Christ, Crucifixion, and one or two Old Testament scenes. The manuscript begins with a twelve-page calendar with two brilliant paintings at the top of each page representing signs of the zodiac and subjects illustrative of the seasons, such as reaping, shearing and wine-pressing. The third missal, which is also on vellum,

is slightly smaller. It contains eighteen miniatures of scenes from the Gospels and Lives of the Saints, all of extreme beauty of design and coloring, and the floriated borders on each page are of extraordinary brilliancy.

THE AMERICAN QUEEN, "a Journal of Home and Society," enters upon a new lease of life under the management of Ernest F. Birmingham & Co. The news of which it makes a specialty is full and accurate.

## BOOKS RECEIVED.

MODERN PERSPECTIVE. By WM. R. WARE. Boston: Jas. R. Osgood & Co.

W. M. HUNT'S TALKS ON ART. SECOND SERIES. Compiled by HELEN M. KNOWLTON. Boston: Houghton, Mifflin & Co.

GATHERINGS FROM AN ARTIST'S PORTFOLIO IN ROME. By JAS. E. FREEMAN. Boston: Roberts Bros.

IN THE SHADOW OF THE PYRENEES FROM BASQUELAND TO CARCASSONNE. By MARVIN R. VINCENT, D.D. New York: Chas. Scribner's Sons.

SYMBOLICAL LANGUAGE OF ANCIENT ART AND MYTHOLOGY. By R. P. KNIGHT. New York: J. W. Bouton.

THE LED-HORSE CLAIM. By MARY HALLOCK FOOTE. Boston: Jas. R. Osgood & Co.

We find the following in the New York correspondence of the St. Paul Pioneer Press. The writer will please pardon us for making some necessary corrections in minor details: "THE ART AMATEUR has, as it should have, one of the prettiest editorial rooms in the city. It occupies a third floor on Union Square. The walls are papered with a terra cotta and warm gray of free design, and a frieze of golden olive, separated from it by a black and gold picture moulding. Well-filled bookcases, finished off with bric-a-brac shelves, occupy most of the wall space. A mantel-piece of ash frames a fireplace of Low's art tiles, which also form the hearth. There are brass andirons and equipments. The mantel is draped with maroon satin, and a deep valance of Macramé lace with a ribbon run through. Half the window in the corner is of stained glass, with a brass rod under it holding curtains of Madras muslin in soft tints. Heavy brocade satin curtains, lined with pale gold silk at the other windows, hang on brass poles. Over the fireplace is a fine painting by Edward Moran—'Notre Dame on a Fête Night'—with two little Persian pictures at the sides, and on the shelf a vase of Volkmar faience with a few peacock feathers lending their brightness to the room. Choice bits of bric-a-brac are all around. On one of the walls hangs a queer suit of Japanese armor, and a finely painted silk kakemono with ivory mountings. A golden shrine on a finely carved teak-wood bracket over one of the desks encloses a stone Japanese goddess. Several artists have volunteered to paint the panels of the doors, and the work has already been started. Camille Piton fills a panel very ingeniously with a man climbing a telegraph pole, and Sarony has

outlined a female figure draped. A rug-shaped Brussels carpet of oriental design and coloring covers a dull red matting which projects about a foot and a half from the skirting boards all around the room. The furniture is Eastlake, covered with dark maroon leather."

## TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 261—"Columbine"—is the third of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. In the flowers use capucine-red for the long honey-tubes except the tip below the dotted line, which is silver-yellow. The stamens are silver-yellow with orange-yellow dots. The petals between the honey-tubes and also the tubes at the back of the flower showing between the others are dark red (red and black mixed). The buds also are red and dark red; the leaves, apple-green and brown-green mixed; the stems, brown-green and brown; the seed vessels, a lighter green than the leaves. For the background, add flux to dark green No. 7. Outline distinctly.

Plate 262 is a set of designs for wood carving—vertical lines of decoration—from the Cincinnati School of Design.

Plate 263 is a series of monograms in "B."

Plate 264 is a collection of designs and suggestions suitable for jewellers' use. (See also page 17.)

Plate 265 is a "Honeysuckle" design for an Egyptian vase. For the background use brown No. 17, with orange-yellow added, occasionally mixing in a little grass-green; put it on in mottled touches with a broad brush. Make the honeysuckle buds of a yellow tint, with a faint wash of jonquil-yellow; flowers very pale, with stamens of sepia and anthers of brown No. 17. Leaves about the buds, grass-green, shaded with brown-green; the older leaves, brown-green, shaded with the same, occasionally using a little deep purple with the shadow color; make the under part of the leaf purplish, using grass-green and deep purple; stems, brown No. 3. Outline the serrations of the leaves, the stems, and the general finishing with three parts brown No. 17 and one part deep purple.

Plate 266 is a South Kensington design for a curtain or mantel valance border, to be worked in outline in conventional colors.

Plate 267 is a South Kensington design for a tablecloth or mantel valance border, to be worked with crewels in natural colors or in outline with silks of two colors.

Plate 268 is a design for ecclesiastical embroidery from an early English chasuble.

SOME lady potters and decorators in Chicago have organized the Chicago Pottery Club, where firing and glazing are done, under the direction of Mr. Joseph Bailey, formerly of the Dallas Pottery, and more recently of the Kookwood Pottery of Cincinnati. Mrs. Philo King is president; Mrs. J. B. Jeffery, secretary, and Mrs. V. B. Jenkins, treasurer.

"ETCHING ON LINEN." Mr. Whiting's "New Manual," an illustrated book of instructions and useful hints, giving explicit directions for all kinds of "etching" and decorative marking, is now ready. It is mailed, together with price-lists and a supplement of patterns, to any address on receipt of one dollar. Address F. A. WHITING, Wellesley Hills, Mass.

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